maximum rocknroll

b-movie rats
the bruisers

budget girls
dead end kids

gob

jumpin' land mines
manchurian candidates

nema
squiggy

vapids

thee headcoatees

#182

july 1998 $3

SUBSCRIPTIONS: (postpaid prices)
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BACK ISSUES AVAILABLE:
Back issues 139, 143, 145-146, 148-149, 152-155, 156 Pt 2, 157, 159-161, 166-181 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

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Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Winni Wintermeyer

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Phone (415) 923-9814
Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

CROSSED OUT-Bootlegs	KILLERS/A.P.B.-split EP
TUMULT/GOMORRHA-split EP	324-Lowest Level-EP
REMISSION-'95 - '98-LP	PINK TURDS IN SPACE-The Complete-CD
WOLFPACK/SKITSYSTEM-split EP	FUCK ON THE BEACH-Fastcore on the Beach-EP
V/A-The Four Dollar Ohio Kings-LP	AVAIL-live

JEFF HEERMANN

TV KILLERS-Fuckin' Frenchies-LP	CRUSADERS-Fat, Drunk & Stupid-LP
CHUCK BARR & THE PLAYBOYS/RAMRODS-split	SMOGTOWN-Smog On 45...-EP
TEEN DOGS-Let's Do It Tonight-EP	BLACK DICE-Lambs Like Fruit-EP
DEAD END CRUISERS-Friday Nights-EP	DOWN-N-OUTS-Can't Go On-EP
STITCHES-You Tear Me Out/My Reactions-45	HOT ROD HONEYS-The Thrills, The Booze...-EP

TOM HOPKINS

AREA 51-Discography-10"	TRAITORS-Dumb As Toast-LP
BLACK DICE-Lambs Like Fruit-EP	FUCK ON THE BEACH-Fastcore On The Beach-EP
SEX PISTOLS/CURSE-split EP	REACT-Disturbing Souls-EP
UNHINGED-Crime & Punishment-LP	DETESTATION-Your Choice-LP
EAT-45/COLE QUINTET-EP	INSULT TO INJURY-EP/KILL THE HIPPIES-EP

CAROLYN KEDDY

TEEN DOGS-Let's Do It Tonight-EP	ONE MAN ARMY-Dead End Story-CD
TV KILLERS-Fuckin' Frenchies-LP	ROYAL PENDLETONS-Sore Loser/Boo's Bash-45
DANKO JONES-Sugar Chocolate-EP	SCREAMING FURIES-EP/KING NORMALS-EP
DUKES OF HAMBURG-Life Recordings-LP	KILL THE HIPPIES-Neon Toilet-EP
EAT-Communist Radio/Catholic Love-45	V/A-Sacramento: City Of A Beer-EP

DULCINEA LOUDMOUTH

BASE BALL FURIES-Sounds Of Mayhem-EP	440 SIX PACK-One More Round-EP
SMOGTOWN-Smog On 45...-EP	STITCHES-You Tear Me Out/My Reactions-45
THE VECTORS-LP/SCRE/TROTSKIDS-EP	ROBOT ASSASSINS-Beneath The Planet...-EP
TV KILLERS-Fuckin Frenchies-LP	RANCID VAT/JACK SAINTS-live
THE CRUSADERS-Fat Drunk Stupid-LP	THE SCREAMIN FURYS-383/Ready To Go-45

RAY LUJAN

THUMBS-Make America Strong-CD	SUMO GRIMACE-EP/ROSWELLS-EP
STITCHES-You Tear Me Out/My Reactions-45	DEAD END CRUISERS-Deep Six Holiday-LP
BASEMENT BRATS-45/WONDERFOOLS-EP	MR CRISPY-Drug Free-EP
RED LONDON-Downtown Riot-EP	BANDOGS-EP/ONE MAN ARMY-CD
V/A-Old Skars And Upstarts-CD	LUNG LEG-Right Now Baby-EP

TIMOJHEN MARK

V/A-Cardboard Salvation-EP	V/A-Four Dollar Ohio Kings-EP
UNHINGED-Crime & Punishment-LP	UTTER BASTARD-EP/324-EP
SLANG-Super Chaos-CD	SKATE-BORED-A Taste Of Stark Reality-CD
AREA 51-Discography-10"	NO COMPLY/CHRIST MESS-split EP
EAT-45/FUCK ON THE BEACH-EP	CROSSED OUT-bootlegs/COLE QUINTET-EP

ALLAN MCNAUGHTON

AREA 51-Discography-10"	LUNG LEG-Right Now-EP
SNUFF-Tweet Tweet My Lovely-LP	UNHINGED-Crime & Punishment-LP
THE TONE-I Know It's Alright-EP	GOOBER PATROL-Eight Of Spades-EP
EAT-Communist Radio/Catholic Love-45	Suburban Voice-15th Anniversary-zine
INSULT TO INJURY-The Things Kids Say-EP	THE COLE QUINTET-Flamingo-EP

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TOP 10

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

STITCHES/No Talents/Bobbyteens/Bodies-live	TROTSKIDS-La Complete-CD
SMOGTOWN-Smog On 45...-EP	STITCHES-You Tear Me Out/My Reaction-45
THE CROWD-Skad-EP	THE SKUDZ-Fuck KPD-LP
V/A-I Got No Friends-EP	440 SIX PACK-One More Round-EP
THE MORMONS-87 Demos-EP	ROBOT ASSASSINS-Beneath the Planet...-EP

MARK MURRMANN

BASEBALL FURIES-Sounds Of Mayhem-EP	V/A-Bloodstains Across Northern Ireland-LP
EAT-Communist Radio/Catholic Love-45	TEEN DOGS-Let's Do It Tonight-EP
MIAMI/SHOTWELL-live at Leeds!	DUKES OF HAMBURG-Life Recordings-LP + live
TV KILLERS-Fuckin' Frenchies-LP	CHUCK BARR & THE PLAYBOYS/RAMRODS-split 45
STITCHES-You Tear Me Out/My Reactions-45	WAILERS-Dirty Robber-45

JAH NELL

V/A-Sacramento - A City of Beer-EP	ROBOT ASSASSINS-Beneath the Plant-EP
THE EAT-Communist Radio/Catholic Love-EP	TV KILLERS-Fuckin' Frenchies-LP
KILL HIPPIES-Will Not Overstimulate-EP	THE CROWD-Skad-EP
DEAD END CRUISERS-Friday Nights-EP	LUNGLEG-Right Now Baby-EP
CASSINGLE CLASSICS-tape	55th/MLK Newsletter #2-zine

JACQUELINE PRICHARD

KILLSWITCH-live/MIAMI-live/SUBMISSION HOLD-live	SAINT JAMES INFIRMARY-live/SHELLAC-live
INSULT TO INJURY-EP/INFINITY DRIVE-EP	COLE QUINTET-EP/REACT-EP
SMOGTOWN-EP/TRANE-EP	V/A-Sacramento: City Of A Beer-EP
DETESTATION-LP/DOOM-EP	NAKED AGGRESION-Naked Regression-LP
WOLFPACK/SKIT SYSTEM-split EP	TUMULT/GOMORRHEA-split-EP

BRUCE ROEHRS

THE STITCHES-45/STITCHES/BODIES-live	CHARGE 69-Apparence Jugee-LP
LOWER CLASS BRAT-Primary Reinforcement-LP	THE SKUDZ-Fuck KPD-LP
ONE MAN ARMY-Dead End Stories-CD	PRIVATE ARMY-40,000-EP
THE SUBVERSIVES-CD/TROTSKIDS-CD	V/A-Oi! It's Streetpunk Vol 2-CD
KELTOI-Casco Vella-CD	RANCID VAT-live/THE CUFFS-EP

MAX WARD

APB/KILLERS-split EP	ARGUE DAMNATION/MRTVA BUDOUCNOST-split
FINAL HOLOCAUST-Your Own Holocaust-EP	FUCK ON THE BEACH-Fastcore On The Beach-EP
OMEGAMAN-CD	PAURA-Reflex The Difference-CD
SLANG-Super Chaos-CD	V/A-Cardboard Salvation-EP
V/A-Four Dollar Ohio Kings-EP	GNOB-Hoping For Extinction-EP

RYAN WELLS

CRAP DETECTORS-Victims-LP	ONE MAN ARMY-Dead End Stories-CD
SKUDZ-Fuck KPD-LP	TONE-I Know Its...-EP
TV KILLERS-Fuckin Frenchies-EP	V/A-Bloodstains Across Nothern Ireland-LP
V/A-Killed By Death Swingalongamuch-LP	V/A-Mondo Velcro-EP
V/A-Sacramento: City Of A Beer-EP	ROBOT ASSASSINS-EP/TEEN DOGS-EP

REMA YOUNG & KENNY KAOS

STTCHES-You Tear Me Out/My Reactions-45	VECTORS-LP
CRUSADERS-Fast Drunk Stupid-LP	BASEMENT BRATS-One Night Bitch-EP
DEL TINOS MEET THE HESITATIONS-split CD	WONDERFOOLS-Get Real-EP
440 Six Pack/One More Round-EP	LOWER CLASS BRATS-Primary Reinforcement-LP
SCREAMIN' FURY'S-383-EP	TV KILLERS-Fuckin' Frenchies-LP

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#139/Oct '94. Guitar Wolf, Billy Childish, Boxhamsters, A.F.I., Disassociate, Jack Kevorkian & The Suicide Machines, Sound Bite House, Boston Archives, The Trashwomen, Violent Society, Hellbillys, No Demuestra Interes, Spider Babies, "Roots Of Punk: Chess, Sun, etc".

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Superfly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots Of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, "Roots Of Punk--MC5", "The Cartoons Of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk--The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/ Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika".

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots Of Punk--Instrumental R'n'R", "Roots Of Punk--The Damed".

#155/ Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio '77".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grand Theft Audio, Gauze, Danko Jones, "Roots of Punk--Kuro".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile, Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Roots of Punk--The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk: GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, theme issue: Education.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#176/Jan '98. The Wongs, Jon Cougar Concentration Camp, Voorhees-Stalingrad-Armed With Anger, Upstairs People, Squidboy, Izgoy, Beltones, Scared Of Chaka, 1-4-5's, Ducky Boys, Skygrain, "Roots of Punk--Siouxsie & The Banshees, "Infoshops".

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk--Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk--Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk--Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk--999", "Pirate Radio" special theme issue..

#182/July '98. Thee Headcoatees, Vapids, Manchurian Candidates, Squiggy, Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk--Adverts".

TO BOOK OR NOT TO BOOK...

Looks like the answer is not to book, at least this year.

Many people felt that BYOFL had outlived its usefullness and was being abused. Many others felt it was still quite helpful for bands and labels. But since nobody actually came forward and said they wanted responsibility for typing in all the listings, proofing them and organizing them for eventual layout, plus doing the mailorder on it, we declined as well.

We'll see next year if a responsible bunch of people or existing organization is ready to come forward and whether there's a strong enough grassroots call for another edition. If you're so inclined, send us a letter staing what your resouces are (in terms of computers and typing personnel) and why you'd like to share the job with us in 1999.

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

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- V/A - 20 Bands Trash 20 Songs to Find the Way to Sesame Street LP - $7
- V/A - Boise Punk compilation LP - $6
- Red #9 - No Hope? 10-song 12" - $7

Make checks / MOs payable to Mark Hanford. All prices are postpaid to North America. Others add $2 per item.

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Make checks payable to Nathan Everett.

A portion of the proceeds goes directly to grassroots Animal Liberation groups.

Wholesale Prices: 5-10 shirts: $7.70 each / 11-15 shirts: $7.35 each / 16-25 shirts: $7.10 each / 25+ shirts: $6.85 each / Patches: 10+: $.50 each / Stickers: 25+: $.25 each

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NEW

The
CONNIE DUNGS
DRIVING ON NEPTUNE

NEW

Kentucky snot-poppers THE CONNIE DUNGS are back with their second big studio album. Recorded at Sonic Iguana studios in Lafayette, Indiana, this pup gets up and goes. Not only does DRIVING ON NEPTUNE flat out rock, it's got a bunch of lyrics by inimitable vocalist Brandon Dung, a true romantic with a small mysogynist streak. This is what pop-punk is all about, if you like stuff like WEASEL, THE QUEERS, THE LILLINGTONS, MTX, THE INVALIDS, CLETUS, and so on and so on, wull this is a mandatory purchase. Excellent stuff!!!

Price is $10.

While you're at it, you might as well load the shopping cart with more CONNIE DUNGS stuff. As follows:

self-titled Compact Disc (ROCKS!!!) $10
"I Hate This Town!" EP (last few!) $3
"No Chance" EP $3
split with OP: CLIFF CLAVIN EP $3
split with THE SLOWPOKES EP $3
split 10" with THE AUTOMATICS $8

News flash! I also have a limited number of CONNIE DUNGS T-shirts, in luxurious white with contrasting black printing, featuring art by Brandon Dung. Available in L or XL sizes and priced at $9 a piece.

Add $1 for postage, any sized order.
Add $2 per item for international airmail.
P.S.: I will be gone the month of June.

write for a free catalog!

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Independent Until Death!

Zine Grab Bag selection is great!

We have added some new zines to the grab bag along with regulars like HeartattaCk, Going Nowhere, Sty Zine, Shoelace, No Rules?, Spank, Bad Stain, Motion Sickness, Slug and Lettuce ,Muddle and Interbang Zine to name just a few so this is a good time to pick one up. But remember it is a grab bag so you may not get all of these in your grab bag. The deal is that for $5.00 you get about 2 1/2 pounds of zines sent priority mail in the USA. Outside USA add more money and we'll send as many as we can. To date we have moved over 400 of them. That's over 1000 pounds of zines. Got a zine? Send us a sample.

This month we are featuring a small sampling of the thousands of 7"s we carry in the mail-order catalog.

All of the 7"s below are $3.50 postpaid each
Get 4 or more 7"s for $3.00 each

Cat#...BAND-Title Description

3215...HICKEY/VOODOO GLOW SKULLS-Split 7" EP. I was hoping we could get these in stock because it's a laugh riot. Tons of funny phone messages from VGS's threatening Hickeys life for stealing their trumpet accompanied by lame toots from the stolen trumpet. Hickey songs and booklet too!

1884...F.Y.P.-Made in the USA 7" EP. Recess founder & pro skater Todd, released this in '91. Raging vintage FYP.6 songs.

3090...AGAINST ALL AUTHORITY/ANTIFLAG-Split 7". 2 great politcal punk bands deliver once again on Records of Rebellion. Break out the studded jackets.

1721...ANTI-FLAG-Kill Kill-Kill 7" EP. 4 great classically punk songs by this great Pittsburgh PA band on SelfServ/Ripe Records. Quality stuff. Mohawks!

1348...CHOKING VICTIM-Crack Rock Steady 7" EP. 4 songs from this NYC squat/punk/ska ala Op. Ivy. Raw & fun

3132...BORIS THE SPRINKLER-Little Yellow Box B/W Why Don't We Do It...+1 more 7" EP. Hey, Boris rock. There are two different versions of the cover art. I'm willing to bet they made more of one.(hee, hee)

3057...EAST COAST PANIC-Nowhere City 7" EP. Ex-Pist members put forth some genuine aggressive punk with male/female vocals from CT on Red Tape Records. Male/Female vocals and foldout insert.

3060...DREGS, THE-S/T 7" EP. These guys are the absolute epitome of what NYC drunk punk di scum is all about in 1998. Period.

1928...PLAN A PROJECT-532 Seconds 7" EP. Actual title is "532 Seconds of Oppressed Anger, Individuality, Insecurity, Uncompromising Moral Commodity,and a Kid who got Sold Short" Fast as hell '77 squat style sloppy drunk east bay ska punk with cool shout-along choruses.

3205...SPITBOY-Rasana 7" EP. Fully packaged/produced 3 song Spitboy 7" EP. Feminist, humanist political inspiration to be found here.

1254...SUBMACHINE-Sex Deterrent 7" EP. Rich Kids & The B/W Raped and A Wreck. Pittsburg PA angry hardcore

3116...V/A-Stop Homophobia Vol 2 7" EP. Great cause & great tunes Features Decemberists, Mouthfull, Homomilitia, Halflings, and Powersnatch. Comes with 12-page booklet. Vol. 1 is out-of-print, so act quickly!

1963...V/A-Play at Your Own Risk Vol. 1 comp 7" EP. 1st in a series of Recess Records comps with F.Y.P., Degenerates, The Yah Mos, Groups, and more. 6 songs w/inserts.

1861...SEA MONKEYS-Wide Awake! 7" EP. Brand New 4 songs 7" from these NYC goofballs on Stiff Pole Records.

3070...SERVOTRON-Join the Evolution B/W People Mover(live) 7". Are we not men... We are Devo. No we aren't. We are Servotron and we shall continue to release different versions of People Mover 'til the end of time.

1345...PINK LINCOLNS-Sumo Fumes II 7" EP. Ex-Lion Tamer & Tarzan #2 B/W Pretty in Pink. Great band/release

1974...TEAM DRESCH-Deattached B/W Venus Lady 7". Great 1997 release on Outpunk featuring a new lineup with Donna on guitar. 2 solid songs.

1439...V/A-Brouhaha 7" EP. Jawbreaker plays Caroline, plus Cringer, Nuisance & Monsula. Rerelease of classic EP. 1990.

1896...PARASITES, THE-V.M.Live 5/3/96. 2nd edition 7" EP. All new songs with this 2nd V.M.Live 7" for this band. 4 songs clocking in at 9:57. Live at Fireside Bowl, Chicago.

3204...MONSTER X-Attrition 7" EP. 8 song 7" EP from Syracuse str8-edge grind gods. This band is amazing, truly great with intelligent lyrics. Cover folds into big poster.

1691...HIS HERO IS GONE-The Dead of the Night in 8 Movements 7" EP. 8 song, crusty, angry and grinding politi-core EP on Prank.

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Chef Scott would like to thank all who helped on Los Huevos's April Tour and hopes that April's Rock'n Roll Death Test makes good food for the worms.

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24*LJUBLJANA	Channel Zero
25*ILBISTRICA	MKNZ
26 off?	
27*SARZANA	(LA SPEZIA)
28*NAPOLI	Magma
29 POTENZA	W/ REAL SWINGER
30 VITULAZIO	off at granny's
MAY	
1*GENOVA	C.S.O.A. Zapata
2*TORINO	El Paso squat
3*GENEVA	Cave d'Pilot
4*WINTERTHUR	dunno...
5 ZURICH	TBA
6 STUTTGART	TBA
7*KASSEL	w/ TURBONEGRO
8*ESSEN	Ox Festival
9*ERICA, NL.	Teejo's Barn
10*AMSTERDAM	Punkcafe Tegen
11 HOLLAND	off?
12*HAMBURG	Startloch
13 DENMARK	HELP!
14 DENMARK	HELP!!!
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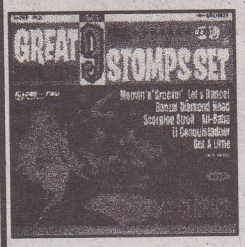
1+2 proudly presents the great Italian raw punk band Boyz Nex Door. After many great, collectable singles and compilation tracks on labels like Incognito, Rev Moon, Demolition Derby, Shredder, Ultra Under and others, 1+2 offers their real-gone-wild-ultra-primitive-cheap-stripped down-mutha f**kin-killer punk-n-rawl debut full length release. This three piece from Torino formed in '94 were first influenced by legends such as Angry Samoans, Ramones, and Devil Dogs, but quickly developed their own style with equal parts 50's rockabilly, 60's garage, rockin R&B and raw punk making them one of Italy's prized exports. You can listen to their powerful, high energy sound on these 14 tracks that don't let up for a minute! Very highly recommended!

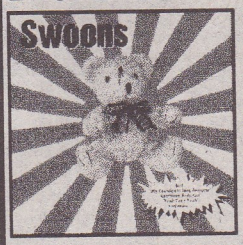
JACKIE & THE CEDRICS - GREAT 9 STOMPS SET CD

1+2CD088 $11(ppd)



You know these guys, right? If not, listen to the sounds that have made them one of the best known, highly sought after bands from Japan today. They take the best of American '50's surf and rockabilly and put their unique Tokyo touch to it. Praised the world over after several great singles on Estrus, Hillsdale, Norton and many others, now, you have a full CD for your full listening enjoyment. These 11 tracks were from their double 10" release (1995) of which were only 2000 released and went out of print immediately. As a bonus, you also get 2 early, rare recording which have been remixed as new versions. This is one of the best surf bands around today...very highly recommended!

SWOONS - JAPANESE KILLER DROPS CD 1+2CD114 $11 (ppd)



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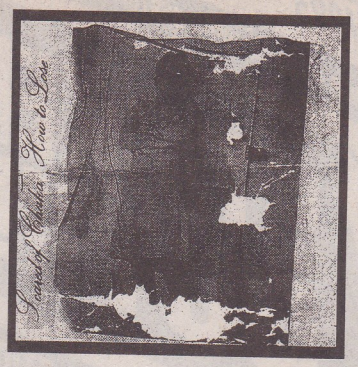

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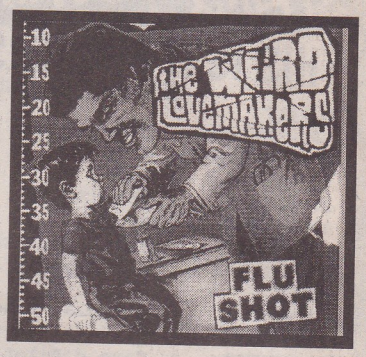

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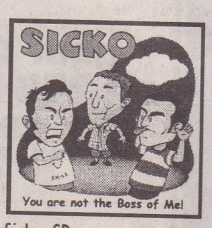

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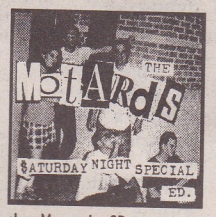

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vacuum

june

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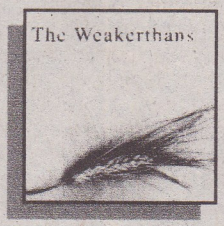

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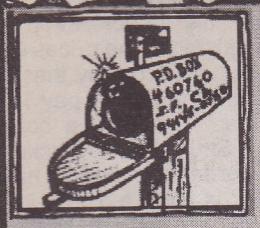


A MRR,
I hope I don't sound like a whiner, and this may not be the perfect time for this, but I noticed a review for Furious IV in the new issue. Consider this an FYI—Cargo Records and it's pop-punk imprint Grilled Cheese is now part of a major label. They signed a deal over a year ago and I can't recall to which label. (Please keep that in mind when they send you the new Swindle CD in a month.) I think it's either A&M or Atlantic. I'd also like to point out that in San Diego, Furious IV is considered a college/indie rock band and their crowd consists of your SoCal beach crowd or frat/sorority kids. As fragmented and cliquish as San Diego is, they have absolutely no fans in the punk scene down here. I hate to sound like a tattletale but I really hate it when I see these goddamn sell out bands trying to gain credibility through MRR while sucking the corporate dicks of Alternative Press, South by Southwest, and A&R people at those showcase concerts. Mark my words, they'll be on a major in a year.
Larry

Larry,
Thanks for keeping us on our toes. In this instance the record was reviewed because I wasn't aware of Cargo's affiliations. Unfortunately, mistakes like this are bound to happen as Ray and I figure out which labels are majors in disguise. So please keep writing in. As for Furious IV's "punk" status, if a band is within our coverage area it will be reviewed, even if hated amongst punks in your scene. Later, Tom H.

B Dear folks at *Maximum Rocknroll*,
Thank you very much for your support of our record (the Positive State/ 22s split 7".) The review was great and putting the 7" on the May '98 cover really made our day. Special thanks to Jen Angel and Tom Hopkins who were nice enough to consider our record amongst their top 10 favorites.

However, in your review of the Positive State/22s split 7" you listed our address incorrectly. If you could please alert your readers that our address is really 803 Thayer Ave/ Silver Spring, MD 20910 (not 808 Thayer Ave/ SS, MD 20910), we would really appreciate it. Thank you for your support and appreciation. Peace. Much love,
Alex Winder/ Submit Records

Q MRR-
As a punker—I feel as though too much of our focus is revolving around the disparity of humankind. All too often the rants of "fuck society, fuck authority, fuck the capitalist messiah" penetrate my mind's eye. So much anger as we wallow in the misery in all that we do wrong. And this is only yet half that must be achieved. For as a united front we have realized the fact that the system doesn't work. And with that we have overcome the fear that comes with facing the truth, for we are all conscious. And our anger thrives off the pain which society deals to us. We all bear the burden of being conscious. And it comes to mind whether or not man is capable of coexisting within the web of life? Is man just a bastard? And society thrives off the fundamental ideas of Machiavelli; one of our founding fathers of war is natural and the poison of capitalism. But man is only what he creates himself as. And in different cultures (that are now being crushed under the fist of capitalism) we are able to realize - hey, humankind can do it all right. These include that of the Aborigines from Australia who have been in existence for at least 40,000 years (longer that any other known culture still in existence).

And as a species, being Homo Sapiens (now known as homo industrias), we share the same interests as any specie; to live. Incorporated into this is the necessary connections which must be formulated for a sustainable culture. These connections are based on the earth, ourselves and others. The sense of being human is derived from how we view ourselves, which means our function of being here. This results it each culture having its own individualistic sense of belonging. For the Aborigines, existence is based on being an integrated part of nature. While in our own capitalist culture, being human is to conquer.

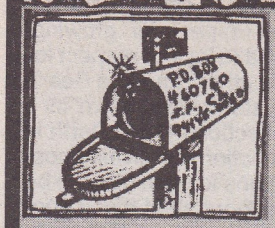
By all means, a group of people's primary goal is to survive then secondly to thrive. To carry this out a culture needs a world view in which to abide by. A world view is a decisive means in which a culture is conscious. This level of consciousness determines the level of respect held to the necessary connections which compromises everything's existence, including our own. As in the Aboriginal culture, there is an understanding of the pace of the organisms they are dependent upon.

Their consciousness of life is structured into the shape of a circle in many degrees. First off, the existence of life has no set creation period, other than it has seemingly always existed and it will continue to exist. Their deities are in the form of animals which once were on the earth and created all of the landscape during the period of dreamtime. Therefore all natural structures are sacred because they were created by the deities. Because these deities were in the shape of native animals, the animals themselves are sacred for being their reminders. It leaves one to believe that all creatures are teachers and that the gods aren't perfect but interdependent. The Aboriginal purpose in life is to coexist and be a part of the circle of life which relies on all other life. Their culture relies on being essential and connected to all of life.

The lack of respect for growing, living things soon led to lack of respect for humans too (Chief Luther Standing Bear). This is where we stand. And I live in a culture where connections to the earth is nonessential, connections to divinity nostalgic, and connections to each other to be soft hearted. For without all of these connections, there is no essential feature to the earth, ourselves or anyone else. And when I die, I'll assume that nothing will stop, and that the mass hysteria of our world will continue in its frenzy up until everything will perish. But no one will regret it, for it is our so called fate. And we have only to "continue in contaminating our own bed, until one night we will suffocate in our own waste" (Chief Seattle). For we chose not to see that "We did not weave the web of life. We are merely a strand in it. Whatever we do to the web, we do to ourselves" (Chief Seattle).

And I question when there will ever be a revolution in perspective, and how I can be a part of it. Because I know why people are starving and why they will continue to starve under the capitalist messiah, and I know why there are homeless people and why they will continue to exist under the capitalist messiah, and I know why the population will still continue to increase under the capitalist messiah. But most importantly I know that humans are capable of connecting with the earth and all of its bounty which makes it a living organism. I know that the concept of humans being inherently evil and bellicose are merely misconceptions prompted by our narrow-minded world view. But I ache in despair to think that it should take an atrocity for this to be conceptualized by our society as a whole.

I have always felt internalized on this matter since I can recall my childhood where I grew up in the forests and swamps of southern Jersey with only four neighbors. As a child, I had a pretense of why I and everyone else were meant to be here. And in my minds eye I recall visualizing myself as I had dreamed. I was in a forest and I recall the feeling of life growing around me. I saw a deer which let me stand close enough to stroke it. If there was a god—I had thought that he put us here to watch his precious blue planet filled with life. I had felt privileged to dream that we were here to mutually care for this lucious planet. But I've had to grow—and so has my anger and disparity towards our society. For everyone relies on heaven as their savior—but I know neither heaven or hell personally, for neither have made me any promises. And all that I know is all that there is. Therefore I believe I owe it to Mother Earth, to my brothers and sisters and to myself to enjoy and preserve all of life. What gives us the willingness to wait for an unknown place dubbed heaven versus creating our own completeness of life on earth? And I ache even more as I recognize the blind creed which too many follow. But disparity cannot set me bitter against those who commit



habitual crimes bread by our world view. I do and I will continue to propagate change by whatever means I can perform on an individual basis. And I can "never doubt that a group of thoughtful, committed people can change the world. Indeed it is the only thing that ever has" (Margaret Mead). I realize that this may all sound a bit soft and all, but fuck—where is the vision, where are our goals, what are we trying to obtain, and what makes it worth obtaining? If we are striving for something—there must be a common focus. Sure, we all want no government, no police, no institutions; but what is it we do want—how do we want to live our lives? Perhaps I do not hear enough of that. (Suggested readings include *Ishmael*, *The Story of Bee*, and *Ancient Futures*.)
Krustina/ Denver, Colo.

PS The kiwi kids are choice!

MRR,

Life, day to day activities, meeting new people, ah, and the most important one yet, love. That one true person you can spend the rest of your life with. First a friendship, a budding relationship, and (as I see it, everyone I know in a relationship now and in the past has gone through this phase) all loss of individuality whatsoever! The longer in relationships the quicker the brain slowly slides out their ass and into a gelatin pile of what they used to be; everything, personality, beliefs, social interactions, friends (or the lack of, since most ditch their friends to spend more time with their significant others... How bland!) This is what I see going on around me with people that are my friends, it doesn't pertain to everyone though. Good friends of mine have been sucked into the realm of, how I see it, a slow and torturous death confined to just one other person than yourself, that you must see 24/7. But you know life is so much easier with the opposite sex around. Part of the lob description of this hard labor job is you must have the ability to lie, lie to almost everyone to cover up your tracks that you were out last night with your mate and couldn't tell your friends that, since you promised to hang out with them, but having sex and watching the boob tube was more important. Seclusion is another must for this job, drop everything so that you can find more time to spoon with each other, cuddling, nothing gets better than that. Ohh noooo, there's no bias in this article, not me. Hell ya there is. This happens so much around me, and you can only tell people that what their doing is *fucked up* so many times. I'm sure half the time they're not even listening to you... Day dreaming about your sig. other is another way to waste time while someone's talking to you, well at least not about your boy/girl friend... That needs your full attention! Denial by them is common, "no, I'm not doing anything wrong." Later on though when the relationship has burned like Michael Jackson's hair in that one commercial, they come to that conclusion that what they had did was *fucked* and apologize. But wait here comes that cute person headed this way. A lot of people that I know have had great relationships, awesome ones. They handled it well, by that I mean they didn't drop everyone and everything that seemed to be important to them. I'm sick of all the *fucks* who do. The worst part of it all is that they come running back to you, arms open waiting to be friends again, even after all that pain and stress they threw upon you. Then the cycle goes around again, they found someone that filled that hole in their heart and is ready to die for them, and you're left in the rain with no umbrella. So what I say is fuck 'em, if they're going to keep doing thus let go and get rid of the mindless bastards. Friends will last forever, but boy/girl friends won't, especially at this age that I'm at now (19). Some will last, more power to you, some won't (*boo-hoo*) but don't ditch everyone/thing for just a few months of what you'll later regard as hell.
M.B./ CA

M.,

You certainly sound lonely and bitter, though I see what you're complaining about. My only comment is that friends won't last forever anymore than "sig. others" will! Have fun! Jeff M.

Yo MRR,

This dude I go to school with, I'll call him "Junior," says he only likes MRR for the letters. It's true that in itself the letters make MRR great. But I think its more than just the letters. So I'm gonna follow the cliche by saying that the letters are great. But they are ok.

I guess I'll ask you readers for your opinions on something. What do you think of the dirty *crusties*? I think it ridiculous. I mean, why has it come to the point where they don't shower or wash their clothes. And they say "it's punk rock." *Whatever.* Some crusties sniff their friends and determine by their odor whether they are *real* crusties. I like crust, but I don't smell. It's become a *crusty* stereotype to be dirty. The funny thing about most of the crusties is that they are rich. Not filthy rich, but they have homes. Why would you want to smell? If you look dirty, big deal, that is cool, but don't smell on purpose. What about the kids who think they are cool cuz go to squats, but in fact have homes of there own. *That's just lame.* Right Cagadas?
The Jerk/ killtherich@juno.com

MRR,

I was just reading an article in Jeff Ott's zine, *My World*, and I felt I needed to write. He brought up an interesting point, which should be thought out by all punk bands out there, *especially* so-called "diy" bands. People really should be disgusted at the prices of CD's these days being put out by these underground bands. It's terrible to pay 10 bucks for a CD, but as I headed to a local store here, I found a Strife CD—17 bucks. That is despicable. As Jeff explained in his article, that 6 bucks is even a 100% increase of the amount it costs to make the album.

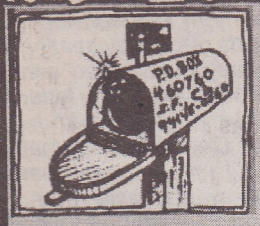
Props really need to be sent out to this band called Operation: Cliff Clavin. They've been getting a lot lately, and rightly deserve it. For all those bands that complain that they can't get by on selling CD's for 8 bucks, OCC sells their's for 5 bucks, that's shipping included, and manages to include a patch and sticker. These guys don't even have jobs. Even more, a friend of mine was putting out a compilation, so they not only sent him early, out of print 7"s, but sent all the new stuff they had. Just something to think about for these bands putting out outrageously priced CD's.
Jeff Gordon/ tnc6@hotmail.com/ Berkeley, CA

Attn: Reviews Department,

Please, please put reviewers in charge of music they know something about. Aside from Toby and Mundo, friends of mine who do know the music, your reviews of British streetrock/oi! is horrible. In your last issue, Steve Spinali reviews The Crack's new 10", citing the singer as German (the band is from Cheltenham, UK), and carries on with some nonsense about not having balls, etc. Now this guy obviously knows nothing of The Crack, which doesn't bother me, but don't give it to him to review! He doesn't have to like it, but maybe a comparison against past Crack releases by someone who is at least familiar with the band would be helpful. This was the first Crack release in years, and some uninformed drivel by the likes of Steve does nothing to give Crack fans, or potential Crack fans, an idea of what the release is like. That is the point of reviews, no?

Same goes for Jeff Yih's review of The Blood's latest. Now I agree, their new material is crap. But let's hear it from someone who knows it's crap standing up against their brilliant releases of the early 80's. Fans are left wondering if it's even the same band we're talking about.

A year or so ago one of your reviewers went on about the Cockney Rejects being Chelsea fans. That inaccuracy is grounds for murder in some parts of the world. If punk stands against media lies and inaccuracies, maybe you should too. I don't give a fuck what anyone listens to, but please do your homework. No one wants an "everything's great" reviewer either, rather an honest and informed one. Poor reviews as such only make MRR appear ignorant. If a reviewer is of no help to fans of a certain type of music, then maybe he/she should be reviewing something else. I'm not the only one to notice this; I feel you



should know where those of us who do like British streetpunk/oi! stand.

Thanks to Toby and Mundo for being honest in their reviews,

Davey, Pub City Royal/ SF

MRR,

Give me a fucking break, Christian hardcore, yet another example of how people will buy anything, they'll swallow it fucking whole and never stop and think about what they're doing. People I know 3 years ago who were atheist are now seeing the light, feeling the touch of god. I wouldn't disrespect no one's religious beliefs, they could worship fucking dirt for all I care but sincerely [/?] don't find god to be cool. That's absurd. It's like sxe in the '80s, people who stayed fucked up and drunk swore off it because the punk rock status quo did. Cleaning up your life should be a choice you make for your own, doing because everyone else does a is not only foolish, it shows how fragile your mind really is. Like you're always at the mercy of someone else. Do you really want to live like a victim. Anarchy and god don't mix well.

Carlos/ NC

PS To the editors of MRR: Printing literature or covering this scene would be a hypocrisy because the Christian empire is one of the largest corp. in the world. More blood has been shed in the name of god and Christianity than all other corp. on earth.

It has been, is, and will be the most greedy, corrupt and powerful organizations on earth and covering articles or any relative literature on bands who promote that organization would violate the morality of your zine.

MRR,

About a year and a half ago I was introduced to this wonderful thing called punk rock. I started getting really into the music and then last April I went to my first show. Then all of a sudden the local scene got really big and many bands started. Sure going to shows is fun but I feel like I'm missing something. I have the music but punk is about more that just music. Many 30-something punks talk about how great punk used to be. I'm jealous of them. Of what they had. A few people in the scene try to bring punk beliefs in the scene but it seems like everything they try fails. And when someone brings up the fact of that the scene lacks punk people turn against them. They say it's like beating a dead horse. Since when did people opinions turn into a bad thing? If things haven't changed then why can't people still complain. I want to change it. I want people to realize their is a world outside our parent's backyard. I want people to know what punk rock really is. But how? How do I make a bunch of suburban high school kids see what they are missing? Or is it true that it's a lost cause?

Jakkie Krinick/ 3404 Elberta Ln/ Marlton, NJ 08053/ kricket704@aol.com

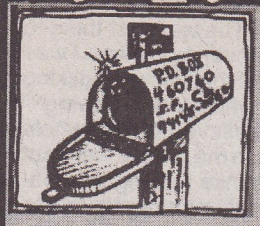
MRR,

Just read the Felix Havoc column (MRR #179) where he suggests the band, Ringwurm, should be banned from the scene because their guitarist, Ben, is a cop. (Actually, they have two guitar players in the band, both named Ben, but only one of them is a cop.) Ringwurm is a band on my record label. This is definitely not the first time someone has taken issue with Ben's job. The weirdest thing was when I was talking to a local show promoter about adding Ringwurm to an upcoming show and he said, "I'm not doing any more shows with Ringwurm. I've heard some bad shit about them, some really bad shit." Of course I was completely surprised by this since Ringwurm is one of the easiest bands to work with that I know of. He said he didn't have any problems with them the last time he did a show, but "several reliable sources" told him that, "The cop in that band was *kicking little kids in the head and getting off on it.*" This supposedly happened during a benefit show in San Jose. Since I happened to be at that show I told the promoter that I'm sure I would have seen *something* if that actually happened. The promoter wouldn't tell me who told him this, but said "several people I trust" assured him it was a fact. So I started calling around, asking about 15 different people who were at that show if they saw Ben kicking anybody. Of course, not one single person saw anything, but over half of them told me stuff like, "Yeah, the cop was kicking kids in the head. I heard that from a lot of people." And "I didn't see it, but I totally believe it." And "Why do they even have that guy in the band? They should kick him out." Only one person brought up the idea that someone probably just started the rumor because they hate cops. Anyway, what happened is that, luckily, there was a video of the show. Ben is in the video the entire time. The band, except for the drummer and singer, had their back to the crowd because there was a wall of kids falling into them (no stage) and they were trying to play. At one point about four kids fell into Ben and it knocked him forward into his amp. In a brief moment of frustration he kicked backwards. It wasn't mean spirited. He was just trying to clear some space for him to stand in. You can't see who is on the bottom of the pile, but it's possible some kid may have got a shoe in the head. This was the only part of the video, one quick backwards kick, that came anywhere close to *"kicking little kids in the head."* Anyway, so I told the promoter the story, invited him to see the video, and he ended up adding Ringwurm to the show after all. Still, what if there was no video? To this day people would still believe that Ben was kicking kids in the head. The weirdest thing to me was how gullible everybody was. I was saying, "You honestly think he was kicking little kids in the head while he was playing?" People thoroughly believed it. The whole thing was disturbing to me. These were not young little crusty punks making accusations, but grown, adult, mature punk rockers, much like Felix, who believed the lies and misinformation solely because Ben is a cop. That was all the proof they needed. You can draw your own parallels to this bigoted line of thinking.

This whole Ben, the punk rock cop, situation reminds me of when I was a substitute high school teacher. I made sure my own ass was covered, but otherwise a student could get away with whatever they wanted to in my class or even leave the classroom if they were smart about it. Some of these kids attended punk shows at my house where they would get drunk and do drugs. (I first met Mikee, of the band Your Mother, as his substitute science teacher.) For the most part I had an excellent relationship with most of the students. (Regrettably, I only had sex with one of them.) I was one of the most requested subs among the kids. Unfortunately, some kids were convinced that all teachers were disciplinarians on a power trip. They never realized how much they could get away with because they never tried to work with me. They just assumed I was a "teacher" and therefore someone who was out to bust their ass. They thought I actually gave a shit if they were going to turn in their home work. Some tried to offend me by using profanity. Some even thought their punk rock attire was offensive to me. Anyway, my point is that teaching was just a job. It didn't define who I was as a person. The kids that dealt with me as an individual and didn't make assumptions about me made it easier for both of us.

Now, with the idea that someone's job doesn't always define them as individual, let's take a look at Ben. He has full sleeve tattoos on each arm. He plays in a punk band. He was a member of the San Jose scene years before he ever became a cop. His best friend is a heavy pot smoker. He doesn't eat red meat. He wants to pose nude in The Probe. He quit his previous cop job so he could spend two months in a smelly van touring the U.S. and Canada with Ringwurm. Typical cop? Maybe, but I really fucking doubt it.

I was a huge fan of Ringwurm before Ben became a cop. When Joe, the singer, first told me that Ben was getting a job as a cop I was surprised. I said, "That's fucked up." Joe laughed, "I know, but you got to know Ben. I love the guy. He's fucking insane. He just wants to shoot guns and drive fast." Since that time I've actually been meaning to talk with Ben about his job. The problem is I only see him when Ringwurm is playing and I'm always too drunk. Still, he's never showed any signs of being a Pig when I'm around. Ringwurm has played a few shows with another band



on my label, Hickey, who is probably the biggest cop hating band in the Bay Area. They have a combined arrest record that makes Felix Havoc look like a fine upstanding citizen. Their drummer was arrested for "felony terrorism" because he spray painted "Off Da Pigs" on police property. Ben thinks that is funny and likes Hickey. I have a record cover coming out soon on my label that is a drawing of a cop getting his head blown off. Ben will probably hang it on his wall. The reason is because Ben isn't your typical cop. People who know him realize this. For example, the members of the band Apeface are a bunch of crack smoking, wise ass, mayhem punks (Literally, though they like to point out that they shower regularly.) Ben is a friend of theirs. Recently, the cops tried to shut down an Apeface show in Santa Cruz. Ben was there to tell the cops he knew the law and that they were full of shit. Apeface kept playing thanks to him. Strike one up for the punk rock cop.
Aaron, Probe Records

PS After writing this letter I learned that Tim Yo died a few days ago. Not to sound shallow, but my primary reaction was genuine disappointment. I thought he was going to be around for a couple of more years. It bums me out that he's not going to see the next issue of my zine or any other projects. I was never a part of his entire agenda, but I respected him. For that reason I always liked to think that his usual smile and friendly greeting was a sign of approval (or at least acceptance) for what I've done in the punk rock scene. I'm sorry that he's no longer going to be around.

Dear Rob Coons and the MRR folks,

I commend you on you column (MRR #180). With everyone thinking that they've got the answers, it was nice to read something by someone who was actually searching for them. You actually made me think (and write) about the subject of your column.

I was that kid at the Strife show who approached the Nazi. I asked him if he was white power and he said yes. I explained to him (with far more civility than a Nazi deserves) that his ideology was not appreciated at Gilman and that his presence upset the club's patrons. I, just like you, protected that Nazi. Most of the kids at the show wanted to mob him immediately. I gave him a chance to flee, knowing that the kids would let him leave if I let him leave. He returned moments later and again I explained to him that it was "in his best interest to leave before the kids get riled up." Second chance. Second time that I compromised my urge to stomp him. He came back a third time. And like you mentioned in your column, he was warned *by the band onstage* that he was not wanted there. He still didn't leave. I know that most Nazis are stupid to begin with, but this guy couldn't take a hint to save his life (literally).

After the band's set, I saw the Nazi out front. And, contrary to your column, everyone did *not* just rush him. I stepped forward, after being the civil one all night. His fists were up, so up went mine. And anyone there can tell you, I got hit hard. Split my eye wide open. That guy, after ignoring several warnings, chose to stay and fight.

I fought that Nazi and I'm not ashamed of it. It's no secret to anyone in the hardcore scene that I'm not 100% anti-violence. I'll tell you what did bother me though. There were twelve-year-old kids kickin' that guy while he was down for no other reason that to feel like big shots. I'm *not* down for that. That's bullshit. I may sound like a tough guy here, but I feel that it's o.k. to fight if you know what you were fighting for. I was fighting to keep the plague of Nazism out of my scene. Unlike a lot of the kids around today, I had to suffer through that plague's domination of the scene during the '80s. I stomp Nazis because I never want to go back to the seventh grade, when the Skinhead Hill Nazis used to jump me on Haight. The kids that night at Gilman, on the other hand, were beating that Nazi 'cause they wanted to be tough for a split second. Bullshit. That's not what makes you tough. Seven guys stomping a Nazi is difficult enough to justify, but seventeen is ridiculous. Learn to choose your battles before you choose to battle.

I felt terrible about putting Gilman in legal jeopardy (Chris Sparks can attest to that), but I didn't feel terrible about stomping that Nazi. When I ran the Bombshelter, we had very few fights. Very few, believe it or not. But the one thing that we never tolerated was Nazis, or a toleration of Nazis. You gotta take a stand sometime. And I sure as hell wouldn't have been able to talk that guy out of his misguided ideology right there on the dance floor. "*Nazi Punks Fuck Off*" slogans are great, but they're pretty ineffective. 99% of the crowd that night was anti-racism, but 1% was a Nazi. Let one in, you open the door for the rest. The 99 to 1 ratio soon becomes 80 to 20. Then 50 to 50. Then 1 to 99. It seems unbelievable, but it's happened before.

And as far as the Lockjaw 44/One Life Crew thing you mentioned: John was warned a long time before he joined O.L.C that his thinking was out of whack. He was criticized plenty. Joining O.L.C. was simply the last straw. Please don't make the hardcore scene seem so confused and superficial that we support someone one minute and disown them the next. We can think just as deeply as any punk/emo/whatever. Thank you,
Sammy the Mick

PS I am sorry to hear of Tim Yo's passing. My heart goes out to his family and friends.

Sammy,

Most of your points are well taken. It is unfortunate that so many kids went looking for their 15 seconds of fame by beating a guy that was already surrounded and down on the ground. You said in your letter that you "feel that it's o.k. to fight if you know what your fighting for." Does that justify that Nazi wanting to fight? I am sure he felt that he was standing up for what he believed in. So who is right and who is wrong? I also want to mention that I had a long talk with Chris from POWERHOUSE (the band that was playing right before the fight). He cleared up my misconceptions about John from O.L.C. He pointed out that people were down on John before he joined O.L.C. And that he was basically kicked out of the Oakland hardcore scene, and asked to cover up his Oakland Brand Hardcore tattoo. On the larger scale, I still think hardcore kids really need to look at the conservative undertones that surround their scene nowadays. For every person that hates what O.L.C. has to say, there is another that revels in it. Rob C.

Dear MRR,

This is Phil from the New York based band the Templars. First off, I'd like to say thanks for the informative news & dedication to the underground scene that you've delivered to us for so many years. This letter is regarding issue #180, May 1998. I noticed a lot of letters with disparaging remarks made about the all voluptuous band Man's Ruin. I especially took offense to the cheap shots taken by a certain Gina K. from San Francisco.

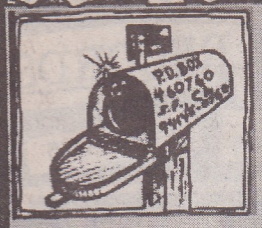
It's one thing to not like a band because their music is just not your cup of tea... to each his or her own. But, to make such baseless accusations like "this CD is heavily influenced by white power lyrics" without clear cut evidence is completely idiotic. Their CD release has a lyric sheet included and if Gina K. had bothered to read them, then she probably wouldn't have wrote in writing that shit... we hope! Also the cheap shot about the "husband owning the record label" is pretty childish and also reveals her blatant jealousy.

One thing we must remember folks is that oi! & punk is unfortunately a male dominated phenomenon. So, it should be appreciated when 4 women can get together and put out an EP, be featured on a compilation and put out a full-length release despite the line up change and the obvious pressure of being an "all girl" band. Would a white power band:

1) have black dudes in the photo collage?

2) thank & play gigs with multiracial oi! gods like the Templars?

3) play gigs with other well spoken anti-racist bands like the Antiheros, Patriot, etc., etc. The answer for all of those is obviously not!! As far as the confederate flag goes, the state of Georgia has the stars & bars incorporated into their state flag, so Gina K. needs to take that up with the Supreme Court. The Skrewdriver thanking



is for the song... an excellent song made before their political heydey. Man's Ruin makes it better especially with the excellent electric kazoo solo. Anyway, the brilliant garage rock outfit the No Talents from France (a country known for political extremists) covered that song also. Does that make them a nazi band... I don't think so!! Even on the fuck off list it says "to all those who didn't get the joke..." I guess Gina K. & all the other shit-talkers never got the joke.

Also I'd like to mention to Rob Coons that maybe you should look at a band before writing them off as an "all skin girl band" and trying to associate them with Nazi dicks. If he had looked he'd see that only 1 member sports a feathercut. The other members vary in their hairstyles... 1 has a mohawk, 1 has bleached dreads and the other looks like Sandra Bullock from the movie "Speed." Some all skin-girl band!

As I stated before, I like MRR because it supports all those involved in the underground scene and all those interested in such have a common linkpoint with this publication. I'd hate for it to turn into a cheap tabloid (*Maximum Rumors & Rubbish*) with text dealing more with "I heard this person... I heard this band is..." The Templars have been featured in MRR many times before with good reviews and a few not so good reviews... We're a band so we're expected to accept criticism. We've had rumors made up about us on the internet or "skinternet." This is the main reason why when our good personal friends & sister band Man's Ruin is being lied upon, we take it upon ourselves to stand up & defend them to the end. Thank you for printing this...

Phil Templar/ P.O. Box 602/ Bayshore, NY, 11706-0660

Phil,

I guess I'm not getting the joke either. Thanking old Nazis is funny? It seems like they're aping the white-power/ fascist thing instead of distancing themselves. Bands draw criticism when they flirt with shit most of us hate. And too many times bands who are "anti-racist" are still pro-homophobia, pro-nationalism, and pro-meathead, gang mentality. Jeff M.

Phil,

Ummm... Yeah. You know, I don't think I'm buying this. It seems to me that if you are from Georgia (bad history of racism), and an Oi band (bad history of racism) that you might wanna go out of your way to make sure people know where you stand. Is this Skrewdriver song just so damn good that a band would have to cover it? I can't imagine why a band would want to associate themselves with a band who has now become completely synonymous with racism. You may not have noticed, but I reviewed an Oi fanzine in that same issue that had an interview with Man's Ruin. The guy asked about them thanking Skrewdriver, and they said basically nothing. I would have thought that would be a good time to make absolutely clear where they stand, but they didn't seem to think it important. I'm not sure where somebody (beside you) mentioned confederate flags, but if you are suggesting that it's okay for a skin band to have the confederate flag on something because it's part of their state flag...I mean, are you joking?

What I think is going on here is that many people have told me that racist skinhead bands sell loads more records than non-racist ones, so it seems that bands and labels are going more and more out of their way to be very vague about exactly where they stand, don't rock the boat, don't alienate anyone, you know, "unity" and all that. Fuck that, and fuck it again. If you can't see why it's totally wrong for skins to flirt with racist imagery (unless they're racist) then you are playing dumb. Man's Ruin don't seem to be particularly concerned that they are being portrayed this way, where's their indignant letter? I'm sure that this is generating more interest for them than they ever would have got otherwise, and I'm playing into it, but let's be clear. Racism is pretty clear cut, if you are not firmly against it, you're supporting it, and Man's Ruin is so far in the wrong camp that I can't see it as anything but deliberate. And I'm actually a little curious why the Templars are posing with their Skrewdriver records. Don't you remember the 80's? Are we gonna go through all that nazi shit again? I appreciate the friendly tone of your letter, but I hope you can understand my concern. Lots of kids are easily influenced by this kind of stuff, and to do it to sell records is pretty nauseating. Gardner

Dearest MRR,

I'm writing in response to Mr. Havoc's column in issue no. 180 on a new view of history. While I don't completely agree with his view of history, this is not why I'm writing. Mr. Havoc seemed to, in my opinion, misrepresent the German philosopher Friedrich Nietzsche. He quoted him before his history discussion as saying, "War is the necessary activity of the strong." I'm guessing this was to point out that those with power must manufacture war in order to maintain power. Perhaps this is what Nietzsche meant, but I can't find out because Mr. Havoc didn't offer the source of the quote. In excluding this he followed in a long line of people quoting Nietzsche out of context in order to back up their arguments, the worst of this group being the Nazis. Now, I by no means consider myself a Nietzsche scholar, but through my reading of Nietzsche one could easily see this quote meaning that the truly great people in the world are always at war with themselves. Nonetheless, without contextual support I can't know, making further argument moot.

So I must move on to my second, larger, bone to pick with Mr. Havoc. He plainly misrepresents Nietzsche's "Will to Power". To start, he doesn't even site the fact that it was Nietzsche that coined this term. I don't think it's assuming too much that the average MRR reader probably hasn't heard of the will to power, its source is worth explaining. He then goes on to define it as, "a drive to conquer nature, to conquer fellow humans." What can I say but that this is a horribly wrong interpretation. The will to power is basically one's struggle to overcome one's self, to challenge everything you believe in, and only when you face the truth, no matter how horrible it is, can you truly overcome yourself. To understand this one can read the section entitled "on the three metamorphoses" in book of Nietzsche's, *Thus Spoke Zarathustra*, as well as "on self-overcoming" in book II of *TSZ*. Nietzsche's philosophy often deals with personal struggle, his being to destroy Christianity in general, but it really goes much deeper than what I can express in a short letter. Nonetheless, one thing it is not is nations conquering anything that gets in their way. To investigate Nietzsche's renunciation of the state read "on the new idol" from book I of *TSZ*.

The only reason I indulge in this spiel is because I believe "punkers" (or whatever you're calling yourself today) would probably find Nietzsche's writings very exciting as well as being full of very difficult challenges, and nobody will go near him if they think he's a mere advocate of bland boring conquering, I know I wouldn't bother.

I'll leave you with this: "Whatever I create and however much I love it—soon I must oppose it and my love; thus my will wills it." -Nietzsche (*TSZ*, book II on self-overcoming)

Brian Dibblee/3149 Southern Ave./Memphis, TN 38111/ bdibbllee@cc.memphis.edu

Readers,

I consulted with a friend of mine who's got a philsophy degree from a swanky east coast institution. He strongly supported Brian's interpretation of Nietzsche's work. He also told me how Nietzsche finally went all the way crazy when he went down to the fish market and saw fish bein' wrapped with a treatise he had written. Havin' syphilis didn't help either. Oh yeah, Ecce Homo *is a good overview of Nietzsche's stuff. Jeff M.*

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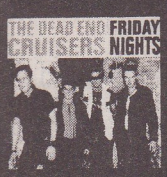

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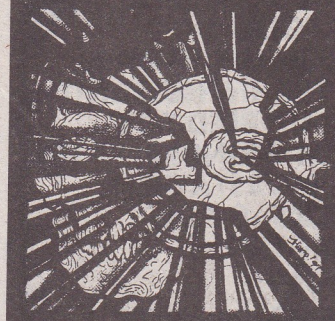

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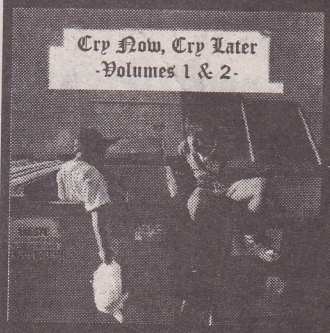

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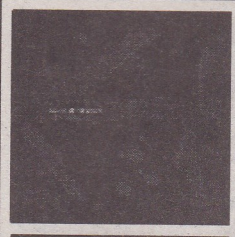

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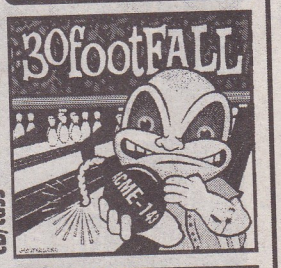

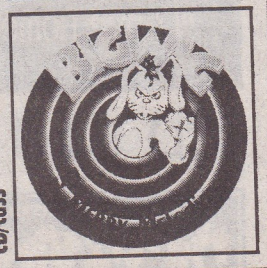

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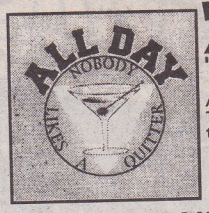

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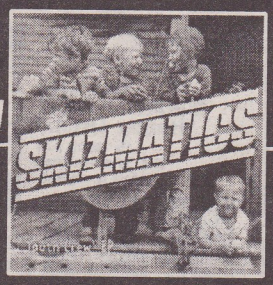

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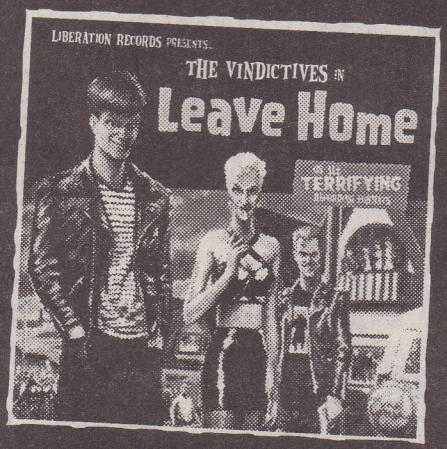

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COLUMNS

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CONSUMER ALERT! CONSUMER ALERT! I just took some vitamins, wondering if vitamins make one smart, and almost immediately came upon the conclusion that no, vitamins make one stupid, because all smart people are either kind of sickly and twerply looking or else they look like the tubby comic book shop guy from *The Simpsons* (which is officially, as of 7:55 PM CDT 5.12.98, back to being funnier than *King Of The Hill*), and, *ipso fatso*, healthy-looking people are rarely possessed of anything greater than average intelligence. ***MY QUESTION IS THIS:*** Before i took the vitamins, i was stupid enough to think that the potential existed for vitamins to increase one's intelligence. Immediately *after* i consumed the vitamins, i became smart enough to realize that vitamins, in fact, have just the opposite effect on the intellect — so, if vitamins make me stupider, as i now am sure they do, then why did the vitamins that make me stupider make me smart enough to realize that the vitamins that i thought would make me smarter made me stupider instead as i didn't realize would happen back when i was smarter? The mind reels. Actually, since i'm all fucking buff now, i think i'll just kick your ass and worry about the IQ tests later (whenever my mother was eating yogurt, she would always [quite seriously] say that she could feel herself "getting smarter," after which i would always indicate that i thought she perhaps hadn't eaten quite enough of it. She never actually realized i was making fun of her; one would tend to suspect that pretty much blows her dietary brilliance theory outta the pond). But never mind the esoteric shit. I am not here to talk about vitamins (although i would like to wonder aloud why a $5.99 bottle of 365 Walgreen's Gold Seal multi-vitamins with iron says *"A $10.91 Value!"* on the label, when that maths out to a rather arcane .02989041096¢ per pill, when putting *"A $10.95 Value!"* on the label instead would not only produce a much more aesthetically pleasing list price, but work out to a nice round 3¢ a vitamin. I tend to believe that the parties responsible have been eating yogurt with my mother). I am not even here to talk about my yogurt-eating mom. **I AM HERE TO TALK ABOUT MY COCK.** Allow me to elucidate. In the days immediately following Tim Yohannan's assassination by the Turkey Nuggets from Space, we *MRR* columnists received a number of e-mails from headquarters informing us of the various changes that would be implemented in the post-Tim era, blah blah blah, and, somewhere along the way, the topic of columnists debating other columnists reared its ugly 85 lpi head. Predictably, an e-mail debate by columnists over columnists debating columnists ensued. No one was seriously injured (we had all taken our vitamins), but, somewhere in the melee, a fellow columnist (whom i may not mention) put forth the theory that debates between *MRR* columnists — in fact, most macho *MRR* columnist bluster in general — amounted to little else than *"My cock is bigger than your cock."* Since this opinion was put forth by a female (um...i *think?*) — and since, as you know, females know pretty much everything about anything that's even tangentially associated with the reproductive organs of either gender — i'm sure it could be nothing less than God's Honest Truth, which brings to mind an interesting point: *If the MRR columnists' monthly ravings, chest-beatings, denunciations and howlings amount to little else but public declarations of superior weenie size, then why should we bother to beat (so to speak) around the bush (so to speak) with our schlongs vaguely concealed beneath the filmy condom of metaphor (so to speak), when everybody knows what we really wanna say??? BY GOLLY, LET'S JUST DROP THE PRETENSE, WAGGLE OUR PINK, VEINY BRATWURSTS AT THE WORLD IN GENERAL, AND SAY WHAT EVERYBODY KNOWS IS THE FIRST, FOREMOST, AND* ***ONLY*** *THING ON OUR MINDS, to wit:* ***MY COCK IS BIGGER THAN YOUR COCK, SWEET PEA!!!*** *Can it core a apple, O Chef of the Future? It CAN core a apple! Can i stand outside the mall in Sault-Sainte Marie and club a baby harp seal to death with it in Newfoundland, pausing only to smack it upside Loretta Swit's head? I CAN stand outside the mall in Sault-Sainte Marie and club a baby harp seal to death with it in Newfoundland pausing only to smack it upside Loretta Swit's head (of course, sometimes the other activists get it all full of green paint, but i just wipe it off with Quebec)! Can it be partially encircled with yellow and red electrical tape and extended into bank lobbies during holdups, sending gun-toting mobsters fleeing in abject panic under the mistaken belief that Plastic Man has made the scene to bust up The Caper??? IT CAN! IT HAS! CRIME CANNOT PREVAIL 'GAINST THE LONG SHORT ARM OF THE LAW!!!* Yes, my wang fights crime. It has to, to balance out the various other crimes it likes to commit *itself* (certain violations of the Plastic Mann Act have been alleged, but, on the record, my weenie remains quite tight-lipped — which, come to think of it, makes me wonder whether i'm a bit hermaphroditical in nature). Regardless, that's the long (har) and short of it. My dick is bigger than your dick. Sword-fight by the bike racks, 3 PM (now, okay, realistically, writing about how my cock is bigger than everybody else's isn't really the kind of dirt-digging, mud-flinging, punk rock proselytization one might reasonably demand in one's *MRR* columns section, but, i mean, as 999 said, let's face it [end quote]: *There is virtually nothing of interest going on in punk rock today.* This is not to imply there is no worthwhile punk rock being manufactured at present; just that there is nothing worth writing home about, especially when you consider the fact that i already *am* home, so what's the fuckin' point anyhow? Case in point: The Chinese Millionaires album. Good record, but, you know, what's noteworthy about it other than the fact that it's pretty good? I can think of nothing, except for the fact that as of 3:32 PM CDT 5.13.98, Pagans covers are officially passé, and fines will be levied beginning the first week of June at the same posted rate as that governing Screeching Weasel covers [with the one exception being that there will be no increase in forfeiture for the addition of background vocals]. All bands entertaining notions of learning Pagans covers should learn Offbeats covers instead. Li'l Plastic Man thanks you for your compliance [further, there isn't even anything going on that i'm *pissed off* about, other than the ongoing, continual, mundane crap that nobody cares about anyway. A couple months ago, though, i went to a show where there were these annoying dorks {who were probably under the impression that they were actually scary goons} who were hanging out in the bathroom, beating people up, and i thought maybe i could wring a column out of that — but, try as i might, the only words that came to mind were *my god, what a bunch of faggots.* Problem is, Tim Yo — god rest his radioactive soul — told me not to use words such as decontextualized sexual orientation slurs any more, so if i actually *slipped* a line like *"my god, what a bunch of faggots"* past the current column editors, i would be defiling the memory of the beloved Tyrant Emeritus, which is *tres gauche*, or *tres quiche*, or whatever the fuck that phrase would be — and, of course, with no decontextualized sexual orientation slurs, i don't really have a dick to piss with, column-wise {metaphorically speaking, of course}, so it looks like this column is gonna be Pure Penis for Punk People from here on in]). Of course, i *would* say that. I tend to suspect the rules of cocksmanship allow little in the way of qualified statements such as *"Well, my cock MIGHT be bigger than your cock, but, then again, there really isn't that much data available on the subject, so, hell, i'm just playing hunches here"* and so forth — but, goddammit, i *should* have the biggest cock of all the *MRR* columnists! It's only just and fair! There's certainly no denying that i *look* like the most well-endowed *MRR* columnist — i mean, everybody knows the dorkiest guys have the biggest cocks. Why d'you think they call 'em "dorks" anyway? As of 3:54 PM CDT 5.14.98, *I HAVE THE BIGGEST COCK OF ANY MRR COLUMNIST, PAST OR PRESENT* (except, of course, for Larry

Livermore. Well, that's what the guy in the wayside bathroom told me). Now, of course, i have no hard (ah *HEE HEE HEE HEE HEE!*) evidence to support my claim, as, let's face it, cool (sic) people have better things to do than measuring the length of their pee-pees (slicing up my testicles and counting the rings has always been a favorite). Besides, the rather curious nature of the object earmarked for measurement leads to all manner of statistical inconsistencies — i mean, if one were to attempt to glean penile dimensions with, say, a 12-inch wooden ruler, first off, *it'd be woefully insufficient for MY swingin' timber, bay-bee! I'M JUST A HUNK-A-HUNK-A BAIRNIN' LOVE! I'M JUST A HUNK-A-HUNK-A BAIRNIN' LOVE!* Uh, actually, what i meant to say was that the unscrupulous weenie-measurer can add a good eighth of an inch to his or her manhood tally by really jamming the butt (?) end of the ruler into his or her pelvic bone; as best i know, the Department of Weights & Measures has established no safety guidelines regarding standard weenie measurement proceedings as of this writing (other than the fact that safety goggles should be worn at all times), so all competitors will be forced to jam rulers into their pubic bones to the point of pubic bone dentage in order to keep up with the competition, risking permanent damage to areas necessary for clitoral grinding during intercourse, not to mention splinters. Further, if one were to measure along the *bottom* end of the member in question, the taker of measurements would be hard *(HAWhee HAWHAWHAW!)* pressed to figure out exactly where the dang thing ended, yielding many foolish results claiming "infinite" penis length, which would almost certainly produce a cosmic imbalance that would somehow, in response to the presumed presence of the Infinite Penis, lead to the creation of an opposing entity known as the Infinite Vagina. *AAAK!!! INFINITE VAGINA* ***BAD!*** *INFINITE VAGINA* ***BAD!!!*** Lemme tell ya, Li'l Plastic Man has fought the Infinite Vagina a few times, and it's *not* the type of thing one would wish to experience on a cosmic scale! Simply grabbing a tape measure and a handful of columnist crank is far too dangerous an undertaking to engage in; for universal safety, we must explore alternative methods of penile data collection. The most democratic method, i suppose, would be to put things to a vote. Very well. I vote for myself. Please vote for me as well. Deluge this magazine with cards and letters casting your ballot for MY private parts as largest among *MRR* luminaries. They will, of course, castrate me for suggesting you do such a thing, but, you know, what the hell, testicles aren't the name of the game here. A somewhat less straightforward and slightly less castration-inducing approach would be for the various wimmyns who have engaged in carnal boinkage with more than one *MRR* columnist — and, hell, i'm sure there's zillions of 'em — to report their findings in the form of inequalities and/or equations. One lucky lady might report something like "Nørb's wang > George's wang," another might inform us that "George's wang > Mykel's wang," a third might proffer that "Mykel's wang = Nick Fitt's entire body," and, given a reasonably broad *(ha HAW ha HAW HEE!)* base of responses, the stalwart brain trust at the *MRR* front orifice should be eventually able to piece together a relatively comprehensive Comparative Anatomy chart holistically detailing the *MRR* peckering order. They will probably still castrate me for bringing up this idea, but in this case, they may actually use anesthetic beforehand. A third idea for the means whereby to put this burning question to rest (and that burning *should* be merely metaphorical — if not, get thee to the clinic post haste!) is by dint of logical extrapolation from already known data regarding the primary extension of each *MRR* columnist's dingus: My record collection, for instance, is my primary phallic extension on the non-penile plane. George's (whom i may not mention) primary phallic extension is his guitar. Laid end-to-end, what's longer: George's guitar or my record collection? *My record collection! I REST MY FUCKING COCK!!!* (further, many interesting corollaries can be deduced using the phallic extension method of penile comparision. For instance, did you know that my dick is the same length as the dick which belongs to Fred Schneider of the B-52's? *It's true!* Think about it: In some song lyric or another, i make an offhand remark that i've got a record collection [and, by inference, a dick] that's "as big as a whale" [sperm whale, one would assume]. In "Love Shack," Fred Schneider boasts that he has a *car* "as big as a whale." Certainly, Fred Schneider's car is, by metaphorical extension, his penis [further, i'm guessing that Fred's non-metaphorical penis was probably non-metaphorically extended into a few places i don't wanna even *think* about], and if *his* car and *my* record collection are both as big as the same whale — i.e., if **a = b** and **c = b** — then **a = c** and my winkie = Fred's winkie [and *SHE'S A WITCH! BURN HER!!!* Whoops, wrong movie]). However, should it be decided that comparing record collections to guitars et cetera is just too apples'n'oranges to be equitable, my fourth and final suggestion for a method to determine who packs the Boss Kielbasa in these parts boils everything down to the common currency of penile-extensions-thru-*MRR*-columns — i mean, if all *MRR* columns are just representations of the "my cock is bigger than your cock" syndrome, then there's no reason why our columns can't simply represent our cocks (*Our Columns, Our Cocks* — surely the most flaccid of all MTX offerings), ergo whoever writes the longest column has the longest dick! *Look, i win again!* Thanks for your support.

So, it was time to go out to get the Saturday mail, and it was pissin' rain. I hopped in the MRR Caddie and scored some change off the seat. Things were lookin' up. After maneuvering the beast out of the garage, I was on my way, until I noticed a woman in a wheel chair spare changin' on an island between four lanes of heavy traffic. Since I had just scored some free change, I figured it might as well go to this woman who looked like she needed it more than I did (and, since I'm one needy looking character, you can imagine how down trodden the woman in the wheelchair must of looked.

I trotted up to her, with all the change I could scrounge, doing the usual "I wish it were more" apology. She smiled and nodded while I put the change in her hand, her cigarette ashing on my sweatshirt, and I noticed that her hands were really friggin' cold. I asked if she wanted a pair of gloves. She said that what she really needed was a decent, big umbrella, so I told her that I would come back with one soon. On my way back to the car, I mentioned the umbrella situation to two different giant umbrella totin' hipsters, but they just acted like I was crazy.

I scooted off to get the mail, feelin' pretty low that this friendly gal had to chill in the weather bummin' change (I've done it, and I know it sucks). When I returned to my dry abode, I asked my roomie if he had a giant umbrella (half hoping that he'd offer to go halvies on one with me). He said he didn't, so I figured that I would give her my not-so-giant umbrella or see if I could con anyone on the street into trading with me.

About this time, my stomach growled hard, and I realized I'd been neglecting that whole eating thing. I didn't want to leave the ol' gal sittin' out in the rain for too long, but I also didn't want to risk getting a hunger headache (low blood sugar, baaad). Duh, I thought, she's probably hungry, too. So, I warmed us up two cups of hot coco and made two sandwiches, one p.b.j. and one grilled cheese (figuring that if I were sittin' in the rain, I'd want a warm sandwich). Off I went, with food and not-so-giant umbrella in hand.

Brandy (the woman that I'd seen sparing change) was glad to see me come back bearing coco and other loot. I handed her a jar of coco and then produced an airplane size bottle of Kahlua that I'd gotten from someone. She was happy to have her coco

spiked and said she would prefer the grilled cheese over the p.b.j. Just then, another homeless person, who Brandy introduced as her husband, Frank, crashed our picnic. I offered him my coco, he declined. I offered him my sandwich, but he was hankerin' for ham. Brandy handed him her sandwich, saying that she wasn't hungry, anyway. He took half of it and asked her for a couple of dollars to buy smokes.

Frank left for the convenience store, and Brandy and I chatted about the usual stuff for awhile. Frank came back with the smokes and gave some to Brandy. She told him to get back to the corner, since all they needed was another $20, and they could get a room for the night. She told me that a room was $35, and I thought to myself that it is not very thrifty to pay for places by the night, but I guess it suits their lifestyle. After awhile longer she said, "Well, darlin' I've got to get back to work," and I asked her if I should take off, and she nodded a friendly "yes". I guess a person makes a lot more cash if they are goin' solo. This made me chuckle to myself, because it's usually the people with homes encouraging the homeless to move along rather than the other way around.

Anyway, there is actually a point to this whole story, and that is that a have to admit that I felt sort of stupid for feeling bummed out for this woman. I'm not saying that she does or doesn't need my worry. I'm saying that I assumed that she needed my worry before I knew anything about her besides that she hung out at busy intersections in a wheel chair spare changin'. I had really gotten pretty down and was letting myself feel all those familiar feelings of hopelessness and all that "what a cruel, cruel world" crap based on this person that I knew nothing about. When I got to talking to her, I realized that the situation was really fucked, but not in the way I was conjuring up in my head, complete with a fucking sad violin soundtrack. Anyway, making assumptions is something we can all look out for and taking the time to talk to someone and clarify what's going on is one way to keep assumptions in check. Lesson learned (although I am sure that I will have to learn it many more times before it sinks into this thick skull).

Hoist Your Drinks Over A Grave

Great news for you fans of the DROPKICK MURPHYS!

The band is gathering new momentum with one of the best singers on planet earth - Al Barr of the BRUISERS! After an extensive tour of Europe with the BRUISERS, Al comes home to a match made in streetrock heaven!

Al is already singing some of the sixteen new songs the DROPKICK MURPHYS have written in anticipation of a full length record release. Your good luck continues! The DROPKICK MURPHYS with Al Barr as lead singer and front man will release an EP in July called "The Curse Of A Fallen Soul" with four songs entitled: "Curse of a Fallen Soul", "Going Strong", "On the Attack", and "The Legend of Finn McCool". Then the DROPKICK MURPHYS tour to support the new material with AGNOSTIC FRONT on the bill throughout the US in the late summer.

This volatile combination of one of America's most esteemed skinhead/streetrock singers and one of the most powerful punk bands currently playing will make for even greater drama when the DROPKICK MURPHYS come to your city. We'll wait anxiously for the Al Barr incarnation of the DROPKICK MURPHYS to arrive!

The goddamn STITCHES are at it again! These miscreants keep coming back harder and faster each time. The new single on Dead Beat Records rocks like a motherfucker!

The "A" side is "You Tear Me Out", a song THE STITCHES have been playing live for a while. Now you have a chance to play the song at home whenever you want!

The "B" side is a blistering punk blast called "My Reactions". This is one of the fastest and loudest STITCHES tunes yet! With manic inspiration like this the STITCHES are building greater momentum. Who knows how far they'll go? If we use Duane Peters as an example of a punk with nine lives, then Mike Lohrman is a sure bet to not only survive, but to prevail. Mike has Johnny Witmer co-writing songs and playing guitar like a man possessed, so the whole thing is one beautiful mess. Get this new record!

Headache Records has a new piece of brutal punk rock for you! The band is THE CUFFS from Audubon, New Jersey and this is punk with a HAMMER! The songs are fast with good guitar playing and sing-a-long parts from the band members. There are four songs dealing primarily with drinking and unity in the skins and punks scene. The fast punk will get you up off the couch and down to the bar where you belong!

ONE MAN ARMY has a CD out on Adeline Records out of Berkeley, California and this is a strong representation of what this local favorite punk band is all about. The CD, entitled "Dead End Stories" starts out energetically with "Another Dead End Story" and segues right into "Money In The Bank". Great! This thing is really rolling by this point! And it gets better! The next song is "They'll Never Call It Quits", which is a real crowd pleaser - probably one of the favorite ONE MAN ARMY songs for some fans. You then get "Fate At Fourteen", another fuckin' punk anthem! And let us not forget that ONE MAN ARMY classic "Down The Block", fuckin' A! This CD is worth the price of admission just for these first five songs! Buy it and you'll get to check out some new ONE MAN ARMY material as well!

Helen of Oi has a new CD available called "Oi...It's Streetpunk Volume 2". This has some damn good oi bands represented here. Amongst others you have GUTTERSNIPE (Sweden), BRASS TACKS (USA), COCKSURE (USA), DEGENERATION (USA), CLASSY JACKS (USA), BLOODCLOTS (USA), GOBSMAKT (New Zealand) and the GLORYSTOMPERS. Good shit!

While we are mentioning that great streetpunk outfit GOBSMAKT from New Zealand - be sure to check out their new full length CD on Step One Records. It's called "You Wot" and it's really quite good! Also available on Step One is the SUBVERSIVES album "Protest and Dance-Anthems for the Lost Generation"- Punk Rock!

Combat Rock has some good streetpunk on the market this month. The releases start with the LOWER CLASS BRATS, from Austin, Texas, and a rerelease of the first three EPs. These guys have been around since 1995 and have recorded two EPs for Helen of Oi and one split EP with San Francisco's great oi! band THE REDUCERS on Pair-O-Docs label. This is good streetpunk if you missed any of these singles or want the repackaged 12 inch format, seek out "Primary Reinforcement" by the LOWER CLASS BRATS on Combat Rock.

Next on Combat Rock is the LP "Apparence Jugee" by CHARGE 69 from France. You probably remember CHARGE 69 from their split with New Hampshire's infamous BRUISERS on Bird Records, or the earlier CHARGER 69 Combat Rock EP "Patchwork". This is good punk rock sung in French with an up- tempo guitar and drum track pushing the whole lot. A solid LP from CHARGE 69!

Combat Rock reaches back to the vaults and releases a CD by the legendary French band TROTSKIDS called "La Complete". This CD is a compilation of all the TROTSKIDS vinyl recordings. All of these records are quite collectible now, so this CD will save you a fortune! Also released is an EP on vinyl by TROTSKIDS, "4 Fois en 10 minutes!!" , which is taken from a demo tape from 1985.

Combat Rock offers the "Downtown Riot"EP by the great Sunderland, England band RED LONDON with the original singer Patty Smith back on vocals. You get two K. Stoker originals and a cover of

"Janie Jones" by the CLASH. Upcoming on Combat Rock: DICKHEADS 7" and LOWER CLASS BRATS 7".

Mike , from D.S.S. Records/Longshot Music in Vancouver , B.C. Canada has a tough streetpunk band , SU BWAY THUGS, playing gritty songs like "Frustration," and "I Don't Really Care". The SUBWAY THUGS are a rough and tumble streetrock outfit that you should keep your ear peeled for. Hopefully we will get some vinyl from these lager louts in the near future. In the mean time be sure to write to the D.S.S. / Longshot for all your streetrock needs. D.S.S. Records/Longshot Music, #606-233 Abbott St. Vancouver, B.C. V6B 2K7 Canada.

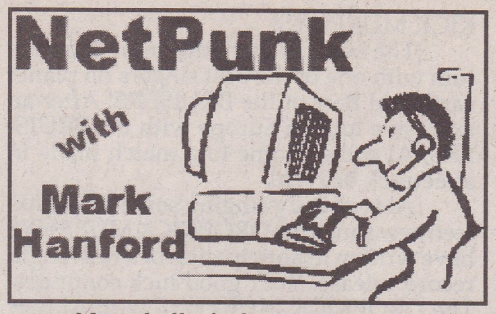
Vulture Rock has a full on Oi! attack prepared for you in the self-titled LP THE UNRULY from Yonkers, New York. This is absolutely hard -as-nails punk/oi with brutally honest lyrics that do not mince words. This is probably too scary for the politically correct punks in the crowd. It rocks like a motherfucker. Fans of late 80's US Punk/Oi will like this rock and roll inferno. Vulture Rock, P.O. Box 40104, Abq. N.M. 87196. Watch for the TEMPLARS Phase Two coming soon.

A completely irreverent punk band has been unleashed on the unexpecting residents of Knoxville, Tennessee. The band is called FUCK K.P.D., which some writers translate to mean "Fuck Knoxville Police Department". These thoroughly unsavory punkers are on the attack! All your most cherished institutions are being trashed! This is loud fast punk with shouted vocals reminiscent of the RANDUMBS or the TUNNEL RATS. Some of the unrefined melodies and caustic subject matter could be compared to the early ANGRY SAMOANS (before Metal Mike went insane). Get this record by writing to Ron Mills, P.O. Box 1941, Knoxville, TN 39701-1941, include seven dollars.

One of the best streetpunk zines to appear in a while came across the desk at MRR. The zine is VAURIENS from France. This fucker is chock full of great graphics, good pictures, record reviews and interviews. Included in this issue numbered "5,6,7", is a 68 page monster; good information on the WARRIORS, GUNDOG, BOVVER 96, KLASSE KRIMINALE, A.O.C. and lots more. Check this zine out - it is first class all the way! Write to VAURIENS! Street Punk Zine, 66 Rue St., Remy, 77100 Meaux, France.

Also worth checking out is the zine A.I. Punk. This zine is a xeroxed affair that has good coverage of US oi! bands. Issue two contains interviews with BOVVER 96, THE UNSEEN, BOMB SQADRON, THE SUBVERSIVES, LOWER CLASS BRATS, and more. Write to; Cory, A.I. Punk, 8721 Greenback Ln. #1, Orangevale, CA.95662.

See ya round...
See ya in Hell!



Not a hell of a lot to write about this time around. You need to get off your ass and start putting up interesting web pages and sending their addresses my way. I depend on you louses to give me stuff to write about, and you've been ignoring me. Add to that a general lack of time on my part, and it makes for a short column, which this one is gonna be. Fortunately, the few sites I do have for you are pretty cool, and should keep you busy, so read on.First site I want to mention this month is the Vicious Kitten Fun House from Australia. Vicious Kitten is a zine dedicated to RocknRoll of all kinds, but mostly of the raw variety. You'll find an interviews here with Electric Frankenstein, Jeff Dahl, The Dictators, and more, as well as a lot of punk record reviews, articles about dead rock stars and long lost rock stars and more. Check out Vicious Kitten at http:/ / www.ozemail.com.au/ ~vkitten/..Another cool Australian site is Mondo Bizarro (http:/ / come.to/ MondoBizarro), which bills itself as a distributor for "cheap punk rock", but their site contains a lot more. Besides the catalog (containing Australian prices) you'll find some real audio sound clips, links to some U.S. records that they carry, a chatline, and assorted other content.Speaking of real audio, I don't think I've mentioned Raw Energy before. Raw Energy is a Canadian record label that has some pretty good bands, and also has an online radio show. You can listen online if you get yourself set up with real audio (http:/ / www.realaudio.com), though when I tried to access the radio show for this column I had trouble. Anyway, give it a try yourself by visiting Raw Energy at http:/ / rawenergy.passport.ca/..The band that wouldn't die even though many of its members have, Battalion of Saints now have a page (though I think its unofficial) which includes a history of the band, photographs, soundfiles, lyrics, and more. If you've never heard Battalion of Saints, you need a history lesson. Go to this page and check them out — http:/ / www.geocities.com/ SunsetStrip/ Underground/ 6614/ index.html - you won't be sorry you did.Somehow the leap from B.O.S. to this page doesn't seem to hard. The Stone Cold Stunner Homepage has everything you every wanted to know about professional wrestling but were afraid to ask, including a message board about wrestling and a place where you can vote for your favorite wrestler. Everybody knows that pro-wrestling is punk, so, providing your not a pencil-neck geek, get your wimpy little ass over to http:/ / www.angelfire.com/ sc/ StoneColdStunner316/..I got e-mail from Trish the other day that her 'zine, My Swollen Colon, was partially online. Her site at http:/ / www.geocities.com/ Athens/ Academy/ 5023/.currently has about 10 articles by her and her friends on all kinds of subjects. More of a teenage personal 'zine than a punk zine, you still may find stuff at My Swollen Colon that amuses you or provokes some thought. I think this next site is called Devil Doll 666 or something, though it never really says its name anywhere on the page. You'll find it at http:/ / members.tripod.com/ ~vegas666/ index.html . There's pages here on drinking, punk rock, pinups, gambling, horror movies, and more. Basically, any vice that its cool for a punk rocker to have is detailed here, so what are you waiting for?Finally this month, I want to let those of you who are looking for certain newsgroups on a certain topic or band know about the alt.music Group List, available on the web at http:/ / www.cs.ubc.ca/ spider/ edmonds/ music/ alt-music.html . This file details all of the newsgroups available in the alt.music hierarchy. By the way, if you don't know what newsgroups are, or have never used them before, I would recommend going to the Deja News website at http:/ / www.dejanews.com and using their web-based browser to read newsgroups. It's easier to configure than trying to deal with a separate news program on your own system.Anyway, I'm done geeking for this month. You can check out my Netpunk page at http:/ / netpunk.base.org or e-mail me at hanford@cruzio.com . Also, feel free to write me at PO Box 8059; Santa Cruz, CA 95062. And don't forget, if you do an interesting site, let me know about it!

"We want to know why they are putting so much money into jails when our schools are falling apart and we can't buy books," Angela Deleon told the *San Francisco Chronicle*. Angela is a senior at Westmoor High School in Daly City, a suburb near San Francisco. She was one of more than 2,000 Bay Area high school students who walked out on April 22 to protest attacks on affirmative action, bilingual education, and lack of school funds. Marching with signs that read, "Schools Not Jails,"

and "Educate, Don't Segregate," students criticized a new $21.4 million state-of-the-art police station while no money is allocated for their schools. Many of their schools have overcrowded classrooms, boarded-up windows, and leaky roofs.

I can relate with the message of the high school students. I recently graduated from UC Berkeley and will begin a Ph.D. program in Comparative Ethnic Studies at Berkeley this Fall. Three years ago, I transferred to Berkeley from a small community college in San Diego. In high school, I got up at 5:30 a.m. every morning to attend school on the richer other side of town. "It seems as if the high schools from around here have been forgotten by our government," my mom used to tell me.

I remember how much my mom wanted me to study hard so that I could go to college and get a chance at a "better opportunity" then she and my dad had. Besides my three younger sisters, most of my family was born in Mexico. My mom and dad finished their education only until the sixth grade in Mexico. From the time I was a few months old until the age of five, I lived in Tijuana, Mexico with my grandmother.

Many years later, my mom and my high school teacher helped me enroll at a local community college in San Diego. I remember when I took a class that dealt with Mexican immigration to the U.S. I began to understand a lot of things about why many families migrated to the U.S. In fact, in the history of Mexican immigration to the U.S., immigration went back as far Mexican Revolution of 1910 when more than one million Mexicans left to the U.S.; to the W.W.II period when both the U.S. and Mexico embarked on a labor recruitment program known as the "Bracero Program" to bring "cheap" labor to the U.S.; later on, in class we studied the affects that trade deals like the North American Free Trade Agreement (NAFTA) had on internal and external migration. I became conscious that the life experiences of my family existed within a larger historical and political context of U.S.-Mexico relations.

Learning about this history was not just for my own pleasure. Ever since I was a kid I read everything I could get my hands on. The content didn't really matter, I just liked reading. Later on, as I got more involved with groups that defended the rights of immigrants in San Diego, I decided that, instead of feeling shitty for having the educational opportunities that my parents never had; I would try and use my education to benefit my family and the community where I grew up. One of my high school teachers, Mr. Reyes, got his degree and went back to teach social studies to a mostly immigrant school. I realized that, maybe, teaching could be something that could help people instead of degrade them.

Next semester, when I start school at UC Berkeley, admissions for the freshman class of all of the UC campuses will have a dramatic small number of students of color. This will be one more barrier for young people of color in inner cities who -against all odds- fight for their right to a decent education in a system that has given up on them. Thanks to the University of California Board of Regents July 20, 1995 decision and Proposition 209 that abolished affirmative action, many qualified students will be shut out. For this Fall semester, UC Berkeley admitted 191 black students to the incoming class (a drop of 66% from the previous year), and 600 Latino students (a drop of 53% from last year). Out of all the nine UC campuses, UC Berkeley had the largest drop of black and Latino students. The number of students who will actually enroll is expected to drop even further.

At a press conference on March 31, announcing the admissions numbers, UC Berkeley Chancellor Robert Berdahl said he was disappointed the new entering class (consisting of mostly White and Asian students) will not include more under represented minority students. "My own personal emotions are a mixture of disappointment, anger, frustration, hope and resolve," said Chancellor Berdahl. "We knew that in this new environment," Chancellor Berdahl told the press, "we could expect significant changes in the composition of our entering class." Chancellor Berdahl suggested that more emphasis should be made to improve elementary education, in order to increase the number of people of color at Berkeley in this "new environment" of Prop 209.

While improving elementary education is an obvious answer, this long term solution absolves the university from it's responsibility to equal access. Today there are 800 African American , Latino, and Native American high school seniors with grade point averages of 4.0 and SAT scores of 1200 or better who were turned away from Berkeley? What about them? Where they not "qualified"?

In response to the Oakland teachers union demand to admit the 800 minority students, UC Berkeley spokesperson Jesus Mena told the *San Francisco Chronicle* that the University could not do that because it would be "seen as a racial preference." With the implementation of Prop 209, Berkeley has shut these students out while claiming that the door is open to "diversity."

University officials claim that they are bound by the law. They claim that the voters of California have spoken and given their mandate. Not long ago, almost thirty years ago, southern segregated states had laws that made it illegal for black folks to sit in front of the bus. It was against the law to go to certain schools. It was also against the law for blacks to swim in certain swimming pools. Segregation was the law of the land. But did this make it right? "The law is not God-given," said June Jordan, a professor of African American studies during a student protest on Prop 209, "when the law is wrong, we have a moral obligation to break the law."

What is at stake in the attacks on affirmative action, bilingual education, and the overall crisis in our public education is the future of a multi-racial USA: What kind of society do we want to live in? Will we continue to build prisons at a higher rate than we build schools? The fact is that affirmative action is not "reverse discrimination." Affirmative action programs exist as a sensible remedy for addressing past and current discrimination against people of color and women. It is there as an equal opportunity measure that allows race and gender to be considered for decisions on hiring, promotion, public contracting, and public school enrollment.

For those of you who might have some doubts on the need for affirmative action programs, keep in mind this one fact: Between 1987 and 2011 the white "baby boom" generation stands to inherit approximately $7 trillion. According to Melvin Oliver and Thomas Shapiro in their study, *Black Wealth/White Wealth* (Routledge, 1995), one-third of the worth of all estates will be divided by the richest 1 percent, each person receiving an average inheritance of $6 million. Was it because white folks worked harder than people of color and were therefore more able to get the credentials needed to "succeed"? Maybe. But maybe it also had to do with our government institutionally discriminating against people of color that paved the way for the creation of the large white middle class. Although affirmative action programs do not emphasize long term solutions, the reality is that the whole idea that "we live in a color-blind society where everyone has an equal chance if they try hard" has been used to dismantle affirmative action programs.

Even in the punk/hard core "community," there are those people who claim that music is music, and, regardless of the race and gender of the musicians, "it really doesn't matter" because the music speaks for itself. But, like the rest of society, musicians don't exist in a vacuum. We are influenced by society but, as musicians we strive (hopefully) to shape our surroundings in a positive way. People who claim that bands that include people of color and women are "no different from other good bands with mostly white members" are no different than the (mostly white and male) jazz critics who tried/try to deny the music of John Coltrane, Albert Ayler, or Max Roach as having anything to do with the rise of a revolutionary nationalist movement in the U.S. and abroad. If it were up to these "music critics," the music and politics of Kenny G and Coltrane would not be any different. Whether musicians -in bands that include people of color and women- are consciously trying to address issues of racism and sexism or not; it is important the

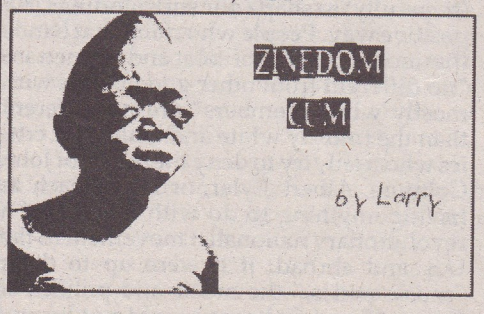
we keep in mind the increasing backlash on communities of color and women.

As economic globalization continues to downsize and take jobs overseas for higher profits, propositions like 209 merely manipulate us into thinking in terms of zero-sum games: if one section of the population loses the other side gains. The *idea* that there is a scarcity of resources -that we can only provide a few jobs for some, create educational opportunities for some and not for others only feeds on our fears and prevents us from creating a better society where everyone has an equal opportunity to decent housing, education, health care, and job security.

There is no question that the values my parents instilled in me about the importance of education influenced my successful education. But values alone cannot remedy structural inequalities that affirmative action programs seek to address. The thousands of students who marched on April 22 remind us that all is not lost. Evelyn Avalos, 18, who with her 4-month-old daughter, participated in the march told a crowd of students: "Not only is it for my future, it is for her future. Anybody should get a chance to go to school and learn their past, our history."

Final note:

After having read this magazine for the last eight years or so, I decided to start writing for MRR. Actually, thanks to George ("Lefty Hooligan") who I know from the old San Diego days, I decided do a regular "column." I don't know for how long or what specifically I will write about but many times I have felt like writing in response to something that was said in these pages but I never got around to doing it. There are many good and bad things about this zine, putting that aside, I feel that if I would like certain issues written about that aren't necessarily covered here, I should do it. The future of this zine after Tim's death will depend on what we do collectively to make this zine happen. I never really knew him but I really admire the passion that he had with folks who worked for the better of society and his anger and hatred for those who tried to stifle rebellion. Tim, R.I.P.



For the past two weeks, I watched the press eat page after page of my zine. Two months I wrote something like, "By the time you read this, my new issue should be out." Well, it's not. Big surprise, right? All zines are late. What sucks for me is my zine is actually finished, it just that I can't get it printed.

My roommate Vaughn owns an offset print company and is printing the entire next issue for me at a cut rate deal. He's charging me for paper and supplies and doing the labor for free. He was a punk with presses long before Punks with Presses. All those Gravity 7" records you're hoarding passed through his shop. He also loves to blast Slayer's "Reign in Blood" when these Christian youth group ministers come in to pick up their fliers for their Christian recruitment ska and hip hop concerts.

It's great having a roommate who's a printer. When I needed fliers for the Nashville Pussy/Pleasure Fuckers show, he printed two color fliers on glossy paper for free.

"Vaughn, can you pick up some envelopes at wholesale for me?"

"Sure. Do you want me to print a logo and return address on them? I'll do it for free, just pay for the envelopes."

Even when I pay for printing, he knocks quite bit off the price, and does a damn fine job also.

I'm sure you're all jealous by now. The only thing that could be better is if I owned the presses. But favors don't always work out for the best. I usually print my zine on newsprint using a web press. If a web press printer is slow, they can print 5000 copies of your zine in a day. To offset 2000 copies of my zine, I'm estimating at least 20 hours of labor.

The real reason my zine isn't finished is my roommate is overworked. It's all because of Sea World. Along with his usual customers, he recently scored a big printing contract with Sea World. Instead of having the time to print my zine, he's now running his presses 12-14 hours a day for JJ the Goddamn Blue Whale and "Emmet Otter and His Seal and Walrus Pirate Show."

Our original plan we came up with was I would call him every afternoon and see how busy he was. If things were slow, I would show up at 8 p.m. and he would print one double-sided sheet for me. If things were perfect, the issue would have been printed in 15 days.

Of course things never work out right. He only has time to print maybe three or four nights per week. If I can't make it those nights, I'm outta luck. Or if he forgets to pick up the paper, that's Another Wasted Night (and a great Gang Green album).

The big problem we're having now is his press doesn't like the paper I picked out. Being the cheapskate that I am, I picked super cheap paper and the press eats more than it prints. He's gonna take it back and replace it with better stock, but it's gonna take a couple of days before the new paper shipment arrives.

In other words, DIY can sometimes be a big pain in the ass . It would have been easier and quicker if I wouldn't have been such a tightwad and just paid my usual printer the $1,500 in the first place.

Welcome to my zine hell.

***

Since most large scale distribution has gone down the tubes, I want to run down a list of small distributors, with a few comments. They may order 5-25 copies of zines they're interested in carrying. Good luck.

1)Autonomatic Distribution, 11 Revere Ct., Princeton Junction, NJ 08550.

I found Autonomatic listed in **A Punk Kid Walks Into a Bar** zine. Write for a catalog and ask for info.

2)Battering Ram Distro, 7 Eastdale Rd., White Plains, NY 10605

Same as #1

3)Dead Weight Mailorder, PO Box 1471, Iowa City, IA 52240-1471 <lauranoth@uiwa.edu>

I mentioned Dead Weight in a previous column. I just received their second catalog. They're off to a good start with big and small zines alike. Send a stamp for a catalog.

4)False Sense, PO Box 49641, Greensboro, NC 27419 http://members.delphi.com/fsdistro

I found info for False Sense of the internet. Check their address for a long list of mostly hardcore records and CDs, along with a few zines. I'm pretty sure Anthony is looking for political and zines that tend to stay away from music.

5)Foothills, PO Box 220, Ft. Collins, CO 80521

I just got my first check, along with an order for 10 more plus copies of my next issue. Woo hoo.

6)Pistil Books, 1013 E. Pike, Seattle, WA 98122

From what I can tell, Pistil is a bookstore in Seattle that stocks a lot of zines. They may order 5-7 copies of your zine if they like it. I just got a check and orders for more plus the next issue. They approached me for distribution, which is a nice change.

7) Propaganda Press, PO Box 304, Mason, MI 80301

I don't have any info on Propaganda Press. Send a stamp or two for a catalog.

8)Spencer Ackerman, 678 E. 24 St. 1st Floor, Brooklyn, NY 11210

Spencer is mostly looking to carry non-music zines. He sells mostly at shows.

9)Suburban Home, 1750 30th St. #356, Boulder, CO 80301

See #1.

I'm hoping to run more addresses in next month's column.

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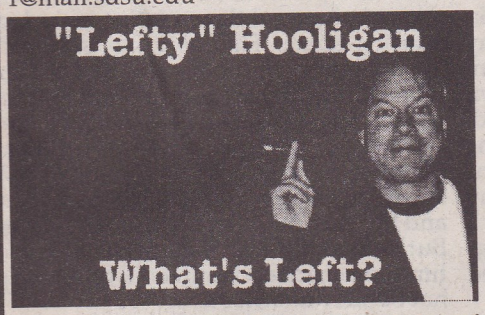
Genetic Disorder #15 will be out by the time you read this. Seriously. We've already printed 25 percent of the pages, then I'm gonna buy a pony keg and invite 10 friends over to help collate and staple the issues. The price is $2 plus four 32¢ stamps. If you've already ordered a copy,

you should receive it soon. Thanks for being patient.

As always, I'm looking for stories from your local newspapers and magazines dealing with Satanism, occult, Christians gone bad, etc. Be sure to include the name of the paper and the date it appeared in.

You can reach me at PO Box 15237, San Diego, CA 92175 or email <harmon 1@mail.sdsu.edu

"Lefty" Hooligan



What's Left?

The now dead Democratic Speaker of the House Thomas "Tip" O'Neill used to say that all politics is local. Well, local politics happen to suck at the moment. As you might remember, I live in Oakland, California, currently in the news because Jerry Brown is running for the Mayor of Oakland. This column "goes to press" May 15 for the July #182 issue of *MRR* and the mayoral election is June 2. All the polls put Brown ahead of the pack, winning it outright in June or soon thereafter in a runoff election.

Jerry fucking Brown!

California's Governor Moonbeam, brought down by the medfly. The zen fascist of the Dead Kennedys' "California Über Alles." The man who couldn't give Linda Ronstadt no satisfaction.

Despite my rant last column I'm tempted to get out and vote *against* the bastard. Not that it would do much good. Brown's opposition is hopelessly fractured among some dozen candidates. The only slightly positive thing about the situation is that Oakland has a weak mayor/strong city council form of municipal government, so the fucker can't do too much damage once he wins.

One of the minor furors of Brown's mayoral campaign to date has been that he "left" the Democratic Party by (gasp!) registering as an independent. Brown's spin on this was that he's a non-partisan, independent, small "d" democratic candidate, beholding to no one, registered as an independent for some years now. Regular readers know that, not only do I despise the Democrats as much as I do the Republicans, I ain't no goddamn small "d" democrat neither. I'll limit it to one example of why it sometimes pays *not* to be democratic, instead of a whole tirade this time around.

Mr. Peabody's Way-Back Machine is set for spring of 1971 and the campus of UC Santa Barbara...

The west coast organizing conference of a new multi-issue anti-Vietnam war coalition called the People's Coalition for Peace and Justice (PCPJ) has rented a conference hall at the university to establish contacts, define programs, and coordinate actions. The PCPJ is a broad coalition that includes many radical pacifist and New Left organizations as well as some traditional peace and CP/old left ones.

Most of these disparate groups have recently bolted from the National Peace Action Coalition and the Student Mobilization Committee to End the War in Vietnam because NPAC and SMC are respectively dominated by the Trotskyist Socialist Workers Party and the SWP's youth wing, the Young Socialist Alliance (YSA). The SWP/YSA strongly frowns on civil disobedience and insists that NPAC and SMC adhere to a single issue—US out of Vietnam—and a single strategy—mobilizing ever larger marches and rallies against the war. In contrast, the PCPJ also opposes racism and state repression and insists that civil disobedience can be an effective method of both challenging the war and galvanizing public opinion.

The PCPJ conference is advertised as democratically open to all antiwar individuals and organizations, and the conference itself has an ultrademocratic structure with small participatory morning workshops developing proposals for common demands, programs, working methods and future actions to be discussed, amended and voted on in an afternoon plenary session. Who shows up in force to take advantage of the PCPJ's open door democracy? Why the SWP/YSA of course.

Between a fifth and a fourth of everybody attending the conference are members of the SWP/YSA. They make sure to attend all the workshops, which then spend 90% of their time with around 20 somewhat disorganized folks holding very diverse political positions arguing against 5 or 6 very organized people spouting a single political line. The workshops get almost nothing done, and the afternoon plenary session is filled with angry accusations and denunciations. The PCPJ folks accuse the SWP/YSA of trying to pack the conference in order to take it over or disrupt it. The SWP/YSA members denounce the PCPJ for red-baiting. The PCPJ has the numbers to eject the SWP/YSA, yet the majority are clearly uncomfortable with violating the organization's ultrademocratic principles in the face of the SWP/YSA's anti-communist red herring.

Several members of other communist organizations and parties do speak up to make it clear the issue is not red baiting but rather the Trots' highly disruptive, extremely controlling behavior at the conference. But the PCPJ wimps out nevertheless and fails to kick out the SWP/YSA. The conference fizzles out, ending in yelling matches and one or two near fist fights. Many frustrated folks from out-of-town have to leave. A much smaller PCPJ regroups in an emergency plenary meeting later that night which, with more private meetings in Santa Barbara the next day and across the west coast over the next month, manage to recoup much of the wrecked conference's thwarted work.

Speaking as "Lefty" Hooligan today, I can see how we in the PCPJ fetishized democracy to the point of paralysis. I won't critique the conference's internal democracy in this column except to say that it was ripe for disruption or takeover. My point is that if the PCPJ wanted to operate ultrademocratically on regional and national levels it needed to exercise a very undemocratic credentialing process at conferences to consciously keep out asswipes like the SWP/YSA (a lesson the PCPJ learned by the way.) I got no problem with that, and not just because the PCPJ had been organized precisely to get away from SWP/YSA domination. By the early 1970's, the SWP/YSA was virtually a branch of the Federal Bureau of Investigation.

Government records obtained through the Freedom of Information Act and the SWP's own lawsuit against the government reveal that the FBI's CoIntelpro program had targeted the SWP/YSA among other organizations on the Left. The Bureau's "dirty tricks" included office break-ins and trashings, theft of mailing lists and files, and the infiltration of over 600 agents into the SWP/YSA—between a third and a half of their memberships at the time. National Secretary Jack Barnes and his following took over leadership of the SWP in the early 1970's in part with the assistance of these FBI agents and informants. Barnes is a former economics student from Carlton College, a far cry from the class-struggle proletarian communists Cannon and Dobbs who were national secretary before him. He imposed a tight internal regime complete with purges as the SWP's effort to "proletarianize" its membership failed miserably. Even the SWP's much vaunted legal suit against the government was heavily compromised by Bureau infiltration. Instead of favoring opening all government surveillance files, SWP honchos like Edward Heisler narrowed their efforts merely to the release of "files that prove and demonstrate illegal activities in violation of the Bill of Rights [against the SWP]. That is the only files." (Heisler's testimony before Senate Armed Services Committee, fall of 1975) Five years later, Heisler confessed publicly that he had been working as an FBI informer throughout his membership in the SWP.

By the 1980's and under Barnes' leadership, the SWP launched a critique of one of Trotskyism's key tenets; Trotsky's precious "theory of permanent revolution." Several hundred veteran members were purged for refusing to abandon this and other major aspects of the SWP program. Hundreds more drifted away demoralized.

The YSA was disbanded and reconstituted as the Young Socialists, and the SWP continued to experience disgruntled Trot split-offs (Fourth International Tendency, Socialist Action, Solidarity, *ad nauseam*) Yet the government's influence in the SWP is still very much in evidence. An October 1996 issue of the SWP's party paper the *Militant* trumpeted the campaign of Thabo Ntweng, SWP congressional candidate in LA, for full exposure of the CIA's participation in promoting crack use in poor black neighborhoods (alleged in *San Jose Mercury-News* articles three months before) to include the opening up of CIA files on the Agency's links with drug running, money laundering and the Nicaraguan *contras*. By November 4, the *Militant* printed Ntweng's sudden, surprising retraction contending that it was "dead wrong to say that the CIA poured drugs into [the] Black community in order to devastate it," downplaying as well any demand to investigate the CIA by claiming such efforts would be "reformist." Shades of Edward Heisler... Several rival Trotskyist organizations, the Workers League/Socialist Equality Party and the International Committee of the Fourth International among them, have extensively documented that government agents continue to play a prominent, "even decisive role in the activities of the SWP."

The PCPJ needed to exclude the SWP and its youth auxiliary in 1971 because those organizations functioned as adjuncts rather than as opponents of the capitalist state. In this regard today's Socialist Workers Party and its current youth auxiliary haven't changed all that much since 1971. I got no problem with denying FBI informers and agents democratic membership in any socialist organization or movement I belong to either.

Like I said, I ain't no fucking democrat.

Which brings me back to my original subject, zen mayor-to-be Jerry Brown. A maverick even when he was nominally in the Democratic Party, Brown has kept up a cult-of-personality despite the spotty governorship. He's made several bids for the presidency, the last his infamous 1-800 run. Brown's left coast populist "We The People" radio program is featured on the Pacifica system and many NPR radio stations as well. (When he announced his intention to run for the mayor of Oakland, KPFA-Pacifica in Berkeley promptly cancelled his show.) I predict a fourth presidential run from his political base as Oakland's mayor, so you heard it here first. To make another presidential play Jerry Brown will have to make a name for himself experimenting on Oakland first. Poor Oaktown. I can only hope folks like Oakland's Young Comrades can give the zen mayor-to-be a run for his money.

Folks forget that this column's called "What's Left?" It's my take on what's actually left and what's not. Clearly neither Jerry Brown nor the SWP are left. Both function to defend wage slavery and the capitalist ruling class. Time for more interesting things, in this case a brand new feature...

...TALES FROM OAKLAND...

As I said above, I live in Oakland. I like my home town, especially because Oakland absolutely terrifies Larry Livermore. Check him out in those web chatrooms. He calls Oakland "the ghetto" and claims anybody white who moves to Oakland is begging to be mugged. Folks at my job pass his e-mail around for a joke. I'm going on my eighth year living in Oaktown as the locals call it, and I've yet to be mugged. I've stumbled out of the Stork Club at one in the morning on a number of occasions and walked through downtown on my way home. I got caught up in a riot after a Festival at the Lake and wound up dodging cops, not rioters. I've never been fucked with.

Now, I'm not saying this isn't a rough town. Whites are a minority here; only 30% of the population as opposed to black folk who comprise 40%, with the remaining 30% composed of Asians, Latinos and others. Something like that's gonna be the reality for all of California real soon by the way. It's also a very poor town, at least in the flatlands, with lots of crime, drugs, racial tension, all the shit associated with working class urban communities. You have to use common sense walking Oakland's streets, one thing Larry's always lacked. For instance, late at night you don't stroll through a crowd of young males hanging tough on a corner, *no matter what color you or they might be*. But you don't do that in any city. Fact is, the only time I was ever hassled in Oakland was outside the Hofbrau on West Grand where folks used to hold shows upstairs when I tried walking through a crowd of drunk *white* male garage rockers to get a brew.

Fucking retro assholes.

Of course the way Larry behaves he might as well tape a sign to his back that says "Mug My White Ass!" You can smell his fear, even on the internet. I love living in a town that scares Larry Livermore shitless.

You can tell I like walking around my home town. And as you can also tell, when I was a drinking man I liked drinking in local bars. About two, three years ago I turned the corner from Harrison onto Grand and walked up to the police checkpoint stopping cars heading east along Lake Merritt.

I'd heard about this shit. Oakland kids like to cruise Lake Merritt in their cars on hot sunny weekends to hang out, drink and flirt. The cops regularly set up roadblocks to record the ID and intentions of the mostly young black men driving around, sealing off long stretches of Grand, stopping auto traffic into the mostly upscale lakeside neighborhoods except for residents. Seeing so many blue uniforms always raises my hackles. Since I was on foot it felt like I was walking into occupied territory past that police barricade, surreal opposite the sun splashed steel dandelion sculpture at the lake's park entrance.

Cops and kids in Oakland often skirmish by the lake. The kids party for their right to fight with riots after lakeside music festivals, one of which I experienced first hand on a previous stroll. I was now actually entering a subtle escalation in the local cruising scene. The next five, six blocks were jammed on both sides of the street with kids having a fine time. The cars were parked and the sidewalks and park areas were one solid block party with I'd estimate 2-3,000 kids. The drinking had to be surreptitious; the hard alcohol in soda cans and the beer in bags or styrofoam sleeves. But everybody was there to have a good time and check each other out on a blazing hot Sunday afternoon.

The police were clearly pissed that the youth had sidestepped their traffic blockades by taking to the sidewalks. Driving is considered a "privilege" and as such folks in cars on public roads can be rather strictly regulated by law enforcement. It's much harder to do the same with people on foot without looking like the gestapo, especially on major city thoroughfares dependent on pedestrian traffic for business. So the cops buzzed past in their patrol cars, but they didn't challenge that massive street party on foot except to arrest the occasional drunken rowdie you find at any large social occasion these days. I sat at the open front window of the Golden Bear drinking a Sierra Nevada, watching the friendly sunny scene and talking to folks crowded into the bar and out on the crammed patio.

Word among those present concurred that this was no spontaneous event. Certain folks had called this party, asking people not to cruise in their cars but instead to take the sidewalks *en mass*. This summer block party was thus also a clever stationary demonstration. Oakland has a number of groups organizing from within various youth subcultures. Folks like the Marxist rap group *The Coup*, and the Young Comrades. They try to transform these subcultures into an effective political movement rooted in a radical counterculture.

The Young Comrades in particular come off as hip hop Tupamaros. Also known as the Revolutionary Comrades Collective, they've pulled off actions with humor and *elan*, like when the police denied them sound permits for their 6-23-96 "take back the lake/fuck the police" day. The Young Comrades set up a pirate radio transmitter instead for their free barbecue/mass lakeside picnic and asked folks with portable radios to tune in to 87.9 FM. Imagine hundreds of boom boxes all turned to the same channel, all cranking Young Comrade Radio. The cops got so pissed at being flouted that horse mounted police repeat-

edly charged the crowd, unsuccessfully attempting to break up the event. The Young Comrades have disrupted city council meetings and shouted down Oakland's current mayor Elihu Harris in fighting the city's anti-cruising laws. Recently they've gotten serious, doing some internal study, even organizing voter registration drives on the logic that getting more people of color on juries would increase jury nullifications of potential "third strike" convictions. Finally, along with the It's About Time Committee and the Black Panther Alumni Association, the Young Comrades got the Oakland city council to proclaim April 26, 1998 Bobby Hutton Day, after the 17 year old Black Panther gunned down by the Oakland police in 1968. Several thousand folks turned out to honor Bobby Hutton.

I've got my doubts about the jury nullifcation strategy, but the Young Comrades remain a force to contend with in Oaktown. They can be reached at PO Box 16187, Oakland, CA 94610. Oh, and Larry? Bugga, bugga, bugga!

...ALL THE NEWS THAT FITS...

THE ACTEAL MASSACRE in Mexico on 12/22/97 was perpetrated apparently by neighboring pro-PRI militias encouraged and armed by the government, and it put some international attention on the terrorism sponsored by the Mexican state against insurgent peasants and workers. A 12/31/97 *San Diego Union-Tribune* piece entitled "Mexico death squads move in an invisible world" by Mark Stevenson however failed to distinguish between these locally based "populist" militias and more free ranging death squads, which also exist in abundance in Mexico. True death squads often include "off duty" members of the military and state police, are heavily supported by national business interests as well as the PRI dominated state, and usually operate over wide geographic areas, sometimes in collusion with local militias. At their high end, such death squads merge into elite commando groups in the Mexican army such as the GAFE (Air-Mobile Special Forces Group). The GAFE is accused of kidnapping and torturing some 30 teenagers in San Juan de Ocotan northwest of Mexico City, m'utilating and killing at least one of the kids. Several officers in this GAFE unit were trained in counterinsurgency warfare at Fort Bragg, North Carolina (4/4/98; *San Francisco Chronicle*; "Killings linked to Mexican army unit" by Phil Gunson). US counterinsurgency strategy calls for fostering just such "broad spectrum" pro-government terrorism. Thanks to Karl Koons for the *SD Union-Tribune* story.

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

With my superpower of Perfect Analysis (as certified by GRE results of, oh, more than a decade ago but there's no reason to suppose my mind is in any way slipping, is there bibbity bobbity boo I remember when I was young there was something I forgot), I have determined the correct answer to the conundrum of What Is Wrong With Punk Rock Today (Stephen Foster reference by way of substituting "That's What's The Matter" omitted by popular request), a problem that goes much deeper than the obvious symptoms such as computer generated faux-graffiti on record sleeves. What Is Wrong With Punk Rock Today is that far too many people feel a need to ponderously hold forth on the issue of What Is Wrong With Punk Rock Today as though they want influence (instead of more sensibly attempting, however unsuccessfully, to annihilate) the History of Punk Rock. Then again, maybe that's just another symptom.

In other musical news, one of the big deals in reissues last year was the six CD reissue of the Folkways "Anthology of American Folk Music." I normally like to be more than a year behind big deals in order to avoid the crowds and the distorted perspective that accompanies widespread hype (for instance, I was unable to perceive Vanilla Ice's brilliance until long after the herds had passed him by for other pastures; and as interested as I am in the preposterous "River Dance" and "Lord of the Dance" phenomena, I know that it's not until the smoke clears and I can pick up the debris at a garage sale that I'll be able to formulate an informed opinion), but since this set falls squarely in an area where I've already a plenitude of opinions, to wit the blues/hillbilly/"roots" field, I figure I'll let fly.

The original issue of the "Anthology..." was a bootleg of a collector's choice of old records, similar to "Back From the Grave," "Killed by Death," "Bloodstains Across..." or any number of similar bootleg collections of Garage, Punk, Rockabilly, etc. that have come down the pike, a major difference being that, in 1952, it was a pioneering effort and thusly apparently a very big deal in promoting interest in a lot of nearly forgotten performers which was certainly a GOOD THING (as the authors of "1044 and All That" would put it). Of course, a large part of its influence was on the "folk revival" which was a BAD THING in that it pretty much consisted of well-intentioned stiif-jointed nabobs unsuccessfully attempting to recreate the music of a bunch of old records (imitating the form being easy enough for the technically inclined while stuffing the content/soul/ingredient X into the calzone was, and remains, a much more difficult task). A further parallel may obviously be drawn to garage and punk compilations, so go ahead and do it if you like.

And while the Anthology is certainly filled with good listening, someone such as myself who is a product of a later era of copious reissues (though I missed out on Joe McCarthy, drat the luck) is liable to have the luxury of finding many of the selections (in my case, about half) rather obvious and redundant.

But for those who don't know Blind Lemon Jefferson from Blind Willie Johnson or have a passing interest in country blues but are somewhat leery of hillbilly music (which tends to be less accessible to post Rock and Roll ears, for various reasons; maybe it's because the Highlander Twos really did set "old-timey" music back several decades) and are interested in lending their ears to something really different, it's still a good place to start. Not that I expect people to drop the bills for a six-CD set out of idle curiosity; this is the sort of thing (as is Rounder's "Alan Lomax Collection" of field recordings) that your local library should have in stock (or be receptive to ordering if enough people request it), unless they've got something against America (besides the obvious).

My only major qualm (note that "qualm" serves here as an example of ironic understatement) is the waste of a great deal of space in the accompanying booklet with a (very) lengthy excerpt from some "rock critic"'s bloated pseudo-academic blather, which utilizes a small amount of data as a launching point for pointless and insufferable musings (with a few interesting observations thrown in). As an especially culpable example, consider the following. "*How*, one singer after another would recall asking himself—as the singers spoke in the 1960s, when folklorists and fans and record collectors had tracked down the ANTHOLOGY'S survivors—Ashley, Boggs, John Hurt, Sleepy John Estes, Furry Lewis, Eck Robertson, Buell Kazee, so many more—*How*, they remembered asking themselves, as they arrived in New York City in the 1920s like tourists from some foreign land, *How* could they keep hold of their pride, speak their piece as if they knew their neighbors would hear, but also as if they imagined the nation itself might actually acknowledge their existence: myself, Clarence Ashley, yes, but also everyone I know, and those I don't know, and those I'll leave behind?" (copyright 1997, Horseshit Publishing.)

I have some powerful doubts that, however daunted by the metropolitan surroundings, all (if any) of the enumerated

gentlemen would have expressed such insecurities (and in such an opaque fashion). Furthermore, if they did, I'd rather get direct quotes which would certainly be more comprehendible (although I suspect that there are no direct quotes to anything close to that effect and the author is blowing smoke out of his ass). Why anyone would pay for such drivel when there are still great writers such as Nick Tosches (whose "Unsung Heroes of Rock and Roll" is a further illustration of the moral of George Ade's Fable of the Caddy Who Hurt His Head While Thinking, "Don't try to account for anything."

Making the pedantic pontification and posturing of the liners even less agreeable is the contrast provided by the original notes by Harry Smith, the collector/fan who put the whole mess together. Concise and remarkably well-informed for their time (when not many were concerned with the rural American culture of a mere quarter century previous, although I suppose that not many people nowadays are very concerned with the rural American culture of the Seventies), his whimsical approach to describing the lyrics of ballads by condensing them into "newspaper headlines" is entertaining as well as helpful in deciphering lyrics (dope that I am, I'm still trying to figure out if Charlie Poole's "Monkey On A String" has something to do with Darwin's theory of evolution and/or the Scopes "Monkey trial"). "MOTHER HOSPITABLE, BUT GIRLS FIND SHODDY OLDSTER'S ACTIONS PERVERSE," "GAUDY WOMAN LURES CHILD FROM PLAYFELLOWS; STABS HIM AS VICTIM DICTATES MESSAGE TO PARENTS," "JOHN HENRY VOWS TO DEFEAT MECHANIZATION; QUESTIONS CAPTAIN, WARNS SHAKER AND SON, WIFE STRONG TOO."

A gripe with some of the other new textual material is that, expanding on Smith's notes on other versions of songs, they repeatedly list the likes of Nick Cave while leaving out Sonny Boy Williamson (whose version of "Drunkard's Special"/ "Cabbage Head" is the supreme one) (that would be Sonny Boy #2, Rice Miller, incidentally, although Sonny Boy #1 kicks a lot of ass as well), Slim Pickens, the Gun Club, Tennessee Ernie Ford and Johnny Cash (mentioned in regard to "Frankie" but not "Casey Jones" - Johnny Cash and trains, who'd a thunk?), which I suppose is endemic to the historian's preference of the musty and self-conscious to the vital (and yet not only do they fail to see garage punk as a more obvious successor than such shit as Joan Baez to the folk tradition [something which the highly recommended zine Ugly Things certainly understands, as recent issues have simultaneously ventured into punk rock and hillbilly/blues archival coverage], they're still not into Vanilla Ice and will begin studying "Riverdance" about fifty years after whenever it is that I get into it).

On a happier note, I would like to salute for Spanky Spangler for being on the short list of the genuinely strange in a scene where there are lots of pretenders (he seemed fairly normal when I encountered him at a Mad 3 show, but that might have been due to the stabilizing effects of alcohol consumption). He has sent long-promised copies of his queer garage zine, Fagoria, which demonstrate to what degree I underestimated his gone-ness. Wacky collages illustrating his queer garage aesthetic (although I wish he managed to stick in more of his writing, as there are some little gems added to clipped photos, such as "Dear 'Lost in Space' Fan Club I know Dr. Smith is queer") are sure to offend lots of people for different reasons, which is a GOOD THING. Cover price is 49 cents per issue (he sent me four), plus postage to Spanky Spangler, 1001 E. John St. Apt. 203, Seattle, WA 98102. You might be able to get a free subscription if you're a hairy, uniform wearing daddy. Spanky, we salute you!

The DNA Suicide

WITH NICK FITT

It's Gonna Be A Wild Weekend, I Just Know It

"Hey Adam, what are you doing this weekend?" I say.

"Nothing why?"

I get straight to the point. "Wanna get drunk?"

"Sure."

Sounds like a typical conversation between two buddies planning to get lit on the weekend. However, this conversation has one anomaly. Adam lives in New York City and I live in Boston.

It's Friday, 3:40AM. I'm sitting in front of Cafe La France in a shitty white lawn armchair listening to Gorilla Buiscuts making everyone else think I'm weird by drumming on my arms and periodically shouting "REBIRTH OF HARDCORE PRIDE!" My Greyhound bus pulls up and I'm off on an odyssey the likes of which I have not seen since my days tagging along with Shotgun Flu and the Woonsocket Youth Crew.

Five and a half hours later my bus pulls into the Port Authority in New York City, right near beautiful Times Square. I look around and ask what time it is, wondering how long it will be before Adam comes walking up to me and we can get down to business. A couple of minutes pass and I see him. He informs me that I am lucky even for that. The arrivals board is down and there are over three hundred terminals in Port Authority. Thank G-d for good luck.

We begin walking through Times Square discussing what we can possibly do on this rock-and-roll party weekend made possible by the fact that the company I work for gave me extra hours in preparation for a trade show they are going to. It is a weekend of a couple of firsts and an all-together rocking weekend spent with a buddy.

Now, I must say, Times Square was disappointing and I am pissed that Disney bought it. While I am personally against prostitution (I think its the modern equivalent of chattel slavery, and since I don't support the "right" of people to "choose" to be slaves, I likewise don't support the "right" to be a prostitute- but I digress) I must say that I do like looking at prostitutes. Call me what you will, but I think they're kind of interesting. I've always wanted to find a way to get them to talk to me for just three minutes so I can try and figure out what is going on in their world.

"Adam, where are all the hookers?" I ask, naively.

"Well, Nick, they're all gone. Disney bought this block and ever since then shit is getting cleaned up."

"That's too bad."

"Yeah, I know."

I decide to be bold. "I like looking at prostitutes."

"So do I. We should go to some titty bars this weekend."

You never know what a person's PC Quotient is until put into a situation like this. We begin our trek through the village on a quest to find a bar that doesn't card 17 year olds. We try one and the British bartender asks for IDs. I look through mine and "find nothing" and begin telling him how I must have left it at home. He says "Show me something. My boss is looking. I don't care what it is, just show me something." I bust out my Shaws check cashing card. He looks around for a birthday and then asks me to leave. Apparently we were not on the same wavelength.

The second bar we hit is the shit. I'm not going to name any names because I don't want to screw any 17 year olds like myself who want to have their first experience of drinking underage in the wasteland and shitpit that is New York City.

One of the best things about being a 17 year old is that I am a lightweight. Not all 17 year olds are, but I am and its really kinda cool. I walk out of my first bar, having pumped cash into the jukebox (I wanted to hear "99 Red Balloons" but the machine fucked up, so I ended up hearing another 7 Seconds song, "Raw Power" [the Stooges version] and some Pogues song) and into some touch screen video game, annoying the shit out of Adam with my

desire to see the Cheerleader from strip poker naked (hey- I play to win) and ready to walk off to bar number two with a cheap buzz.

We are off to bar number two. This place is the shit. It is right near Adams house, which is really good. We go in. Again, no problem. The juke box has all kinds of phat old punk, some crust, some hardcore and some metal. Just what I like to see. Again they serve me and I get down to the business of meeting folks.

It's just all about fun. I've spent a lot of time in the last few months not allowing myself to just cut loose and have a good time. I think that problem is a lot more prevalent with my generation than I once thought. People seem to have a really hard time knowing when you can just be goofy and retarded and immature. I spent over 100 dollars that weekend (that I could have spent on the prom and thank G-d, I didn't) and I have nothing to show for it except a lighter that doesn't work, some postcards and a I HEART NY sticker. Oh yeah, and Adam gave me a phatty tattoo of the Screeching Weasel weasel (so if you ever meet some guy claiming to be Nick Fitt, ask to see his left arm) of which I am eternally grateful.

I consider myself a political person. You may have your own ideas about me, or politics or anything else. But being political in any sense of the word isn't an excuse to not have mindless, stupid fun. Politics can be very gratifying, or it can burn you the fuck out if you don't know how to pace yourself. The same is true with everything in life. Moderation is somewhat key. By moderation, I don't really mean "balance." You can love one thing very very much and make it the central priority of your life. That's perfectly cool. People do it all the time. What I'm mainly talking about is obsessing over something to the point where it is the only priority in your life and it consumes you. That isn't good. People need to be multi-demonsional. That is not a quality to aspire to as some kind of absolute, but binging on one activity only makes it that more disgusting as you binge and binge and binge.

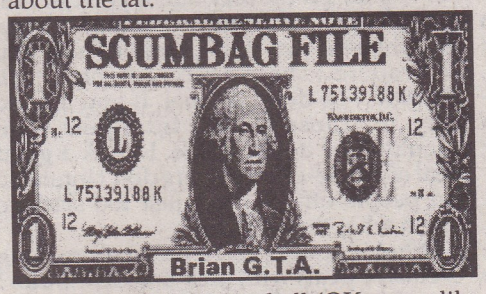
Mix shit up. Do the stuff you like a lot, but know when to quit. If what you love is consuming you and you are doing it because you have to and not because you want to, then it is time to seriously consider taking a break. Sit down, recollect yourself and reinterpert your life. This can take a few minutes, a couple days or years. I think that self-examination is key to a person's life.

You can change your opinions on things, even 180 degrees on not be a hypocrite. And anyone who thinks that human beings ought to be stoic and never change can go fuck themselves. I am much less concerned with being right than I am with learning and growing as a person.

I think that there are a lot of lessons to be drawn from that. Sometimes you've got to just say "what the fuck" and hang on for the ride. You may not be happy with the turns the journey takes, but I can almost assure you that if you do it the right away you'll be happy where you end up.

ENDNOTES

1. Thanks to everyone who made this past weekend the great big ball of joy that it was. I hope to do it again soon. The biggest of props out to Adam "Tocohara" Paterson because he's rad and knows how to show a guy a good time. And he gives phatty tats.
2. If you want to have my address for any reason its Nick Fitt, 404A South Main Street, Attleboro, MA 02703. Or you can email me at xnickfittx@aol.com 3. Yes, I'm serious about the tat.



Welcome one and all (OK, more like one!) to this issue's action packed edition of The Scumbag File, and boy, do we have a special treat for you. Many of you probably know and/or have dealt with Bob Suren, the non-stop dynamo behind Sound Idea Distribution.

I believe it was MRR's own Felix Von Havoc that stated in one of his columns that if everyone worked the same way Sound Idea did, then there would be no problems. No doubt, Bob is one of the most honest persons to ever walk the face of the earth and is quite the renaissance man behind a distribution/mailorder/store/label (Burrito)/band/mini "empire." Anyhow, for a change, I thought I would pick the brain of someone other than myself for this column. And whom else other than Bob would be perfect to answer these questions on the state of independent distribution/running a small label. So, here he is, live via the U.S. mail, Bob Suren. Let the questions fly!

1. What are some of the steps a newly formed business can take to keep from going bankrupt within its first few years of existence?

If you, the reader, are uncomfortable with the idea of money and punk rock, you are very naive and should either stop reading now or read on and learn. Punk rock, like everything else in the world, takes money to work.

I started Sound Idea with a lot of cash. Let me back up. When I got out of college, I took a "normal" job and worked full time. I still lived at home with my parents and had no friends so I could deposit three out of every four paychecks right into my savings account. I saved up a ton of money. Before you get into any business venture, figure out what kind of cash you will need to get started and then save a lot more - like two or three times as much. So, have a large cash reserve to fall back on, just in case. Only touch it for real emergencies and then replace it. I think I have had to touch my emergency money only twice in nearly five years. In general, think conservatively. At the same time you should move when you see a good opportunity.

My main philosophy is, "Don't spend money that you don't have right now." If I need to do an order from, say, Dischord, I don't even pick up the phone until I have the cash in my hand. Don't figure, "Oh, I'll probably have the money by the time it gets here" or "That record label won't mind waiting a few weeks to get paid." That is a sure way to get in over your head.

2. Since you carry so many different titles from numerous labels, how do you keep track of your inventory?

I have all of the inventory on computer. When new titles come in, I jot them down on a piece of paper until they are added to the computer. When items go out of stock permanently, I make a note to delete them. Update the inventory list about once a week. When an item sells out that I want to and am able to restock, I put it on a restock list that is alphabetized by record label. So, at a glance I can see everything that I am out of on, say, Revelation Records or Havoc Records. I refer to the restock list about ten times a day, adding items or just seeing what I need to order. That way I can prioritize my orders and budget the money.

3. What are some things labels sometimes do that make you not want to deal with them?

Well, as far as content goes, I certainly don't want to work with labels that do homophobic or racist stuff. I'll carry stuff like The Meatmen or Angry Samoans because that stuff is obviously a joke. I won't carry stuff that is mean-spirited like "Kill the fucking queers." That's just lame. And I won't carry any of this Christian hardcore bullshit. Those people should get a fucking clue. I won't carry any pro-life crap.

As far as business practices go, I don't like the hard sell. I don't like labels that call every week. Just send a sample and let me check it out. If I like it, you will hear from me. If I don't, you won't. I don't have the time, effort or money to write back everyone who sends a sample. I only write back if I think the item is worth carrying. If the record sucks or if I think the appeal is too limited, you won't hear back from me.

Spare the glossy promo photos and review clippings. I don't need them - just a sample and the wholesale price.

3. Since many people have the notion that running a distro is "a walk in the park" and that it is a surefire way to make a quick buck, what are some of the pitfalls you've encountered trying to deal directly with

stores?

Let's just say you have to knock on a lot of doors to make a sale. I may send out 100 wholesale catalogs and get maybe eight or ten orders. It is a matter of catching people when they have the money to spend and most small stores live from day to day. Just because I send a store a catalog, it doesn't mean that they are going to order. If they have some "extra" money laying around and there is some stuff they have been meaning to get, they will do an order, but if money is tight and the store has never heard of, say, Terveet Kadet or Swallowing Shit, they probably aren't going to take a chance.

And the profit from doing wholesale is quite low. For example, if a label sells me a 7" for $1.75, I wholesale it for $2.34 - a whopping fifty-nine cent mark up. When other expenses like advertising, pay roll, taxes, postage, rent and utilities are factored in, the real profit on that 7" is about a thirty cents. If you want to survive doing wholesale, you have to do huge volumes.

And then you have stores that can't pay for the package when it arrives C.O.D., so UPS sends it back to you and you lose the money on shipping. That doesn't happen too often.

4. Name several DIY businesses you feel are doing a great service to the underground community and explain why. Also, name several providing a great disservice and explain why.

As far as labels go - Ebullition, Havoc, Tribal War, Profane Existence, Six Weeks, Grand Theft Audio and many others do a fine job of putting out consistently good releases at reasonable prices. Ebullition is also a very cool distributor, but he is very choosy with what he carries. If you can get in with Ebullition, you will be treated well.

Mordam Records is a great distributor. Their place is about the size of a Wal-Mart but Mordam does a great job of getting their releases into stores all over the world. And, I hear they have never missed a payment. I have huge respect for their efficiency. Mordam is big, but they are DIY and sincere. Mordam is even more choosy with what they carry and unless you are putting out stuff of the overall quality of, say, Lookout or Dr. Strange, you don't stand a chance. They aren't going to take records of Cruster Joe who has put out two 7"s. Mordam is looking for long-term labels, not some label that might not be around in six months.

Profane Existence likes to trade, but from what I hear, they are hard to get money out of. If you don't mind trading 100 copies of your records for PE stuff, go for it. I believe the PE people are sincere and have good intentions, but good intentions don't pay the rent, if you know what I am saying.

Revolver is another big distributor. A lot of labels tell me that they have been snubbed by Revolver. But, if you can get them to take your stuff, they will always take it and they always pay on time. You might have to be persistent to get a reply from them.

Some zines that I think are worth supporting are Slug and Lettuce, MRR, Profane Existence, Jersey Beat, Suburban Voice and some others. A good zine comes out in a timely fashion - not just whenever the editor gets off his ass and scrapes together the money. There is nothing shittier than a zine that comes out with two year old record reviews.

I can't think of anybody specific doing a great disservice to the scene. I'll just say that anyone who doesn't take care of business in a timely and professional manner should get the fuck out. If you can't fill mailorder in a reasonable amount of time, you shouldn't be doing mailorder. If you can't afford to keep a record in print, you shouldn't be doing a label. If you are too lazy to transcribe an interview, you shouldn't be doing a zine. I think a good deal of the rip-offs out there don't intend to rip people off, they are just too slack to finish what they started.

5. What is your opinion on labels making exclusive deals with only one distributor?

It's total bullshit. The concept of "exclusive" distribution is so big business, it leaves a bad taste in my mouth.

I can see why a big label like Lookout! might choose to work with just one distributor. It keeps things simple. But for a small label that has only a few releases out, it doesn't make sense. The label that chooses to work with just one distributor is doing himself harm. No one distributor has total coverage of the world. I have store accounts that Mordam has never heard of. Mordam has store accounts that Get Hip has never heard of. Get Hip has store accounts that Revolver has never heard of and so on. When you choose exclusive distro, you are cutting out a big chunk of your customers and fans.

And from a financial standpoint, you are putting all of your eggs in one basket. What if you give a distro exclusive rights - maybe even sign a bullshit contract for a year or more - and the distro goes bust or starts slacking on payment? You are stuck, dude.

To the labels out there, I say, choose as many distros as you can trust and work with them. When you work with three or four honest distros, you are going to sell more records than if you work with one. One label person told me that it was too much of a hassle to deal with all of the distros. Is it really a hassle to pack up 20-50 records every now and then and put them in the mail? If you are that lazy, don't start a label, just watch TV. That requires little effort.

I am distrusting of any distro that asks a label for exclusive distribution. It smacks of greed and paranoia: "No, I want to be the only one with the new Agathocles 7"!" Is that punk? No, it's a monopoly.

I would never ask a label to sell to me and nobody else, but if a label comes to me and says, "You are the only one I trust with my stuff" I'll say OK. That is the label's decision, not something I'm forcing. As far as I know, I don't have exclusivity on any title.

6. In the course of running your own label, can you tell us about one of your worst nightmare experiences with a distributor and if you were able to rectify the situation and how?

I have been fortunate that I don't have any real horror stories. Most distributors work on consignment. The only distro I ever consigned to that paid on time is Revolver. Everybody else takes two or three times longer to pay than they say. "Net 60" means "Net 365" or "Call me fifty times and I will pay you" to most distros. No distro has ever ripped me off but none of them paid on time either, except Revolver.

Think of consignment as a bank loan. The label is the bank. The label gives the distro records, the means to make money, with the promise of paying the label back at a certain time.

Most distros have good intentions and want to pay the labels, but stuff comes up, like the rent and the phone bill and mom's birthday. When it comes time to re-pay the loan, most distros don't have it. A real bank wouldn't put up with that shit. They would repossess.

Sound Idea Distribution doesn't do consignment anymore. I haven't done consignment in two years. If I don't have the money for the records, I don't order them. I tell labels, "Send me the stuff and you will be paid in full the day it arrives." It makes me feel good to know that I own all of my inventory free and clear. I don't owe anybody a cent.

7. Trading goods is a very ancient, simple and effective form of distribution that has seemed to thrive in the punk scene. How valuable has trading been to your label, as opposed to sales to distros and stores?

My label is Burrito Records. I have put out seven releases and I have sold very few of them to distros and stores - maybe 15%. Most of them get out there in the marketplace by trading. Trading is a great idea. Trading gets your stuff into weird places that it ordinarily wouldn't get to. Trading gets your stuff to the guys who take cardboard boxes to shows and into record stores all over the world. A friend of mine who went to Europe said that he saw my stuff all over the place and I have never sold any of my label stuff to Europe.

8. Over the years that you've been paying attention to the independent distribution network, do you think that it has gotten better, worse or stayed about the same?

In general, I think it is better. There are more places to send your releases now then there were just five years ago. When I started Sound Idea Distribution, the only

DIY distributor was Rhetoric, besides the big boys like Mordam and Revolver. There was no Vacuum and no Lumberjack. Those guys didn't come along until later. And much later came Bottleneck, No Idea and a few others. It seems like a lot of people are jumping on the distro bandwagon. There is a definite need for good distros. As long as everyone plays fair, I think the scene can support all of us. I hope all of the new distros are getting in for the right reasons. If you think it is easy work or a quick buck, you are wrong.

Five, eight, ten years ago if you put out a record, how the hell were you going to sell it? Now there are quite a few routes to take.

9. In almost all things there is room for improvement. Is there any small facet of the way you run your business that you feel could be improved?

I try to take care of everything as soon as it comes up. The only thing that doesn't get taken care of as soon as it arrives is reviewing promo stuff. I usually let that pile up for a month or six weeks and then tackle the whole stack in an afternoon. So, if you send a sample, it might take a while to get an answer. And if I'm not interested, you won't get an answer at all.

The only other thing I can say is that if more money was coming in, I could offer more titles. Inventory is about 70 percent of my expense. That percentage has remained constant throughout the years. But if the overall income were increased, the dollar amount that correlates with that 70% would be higher, making for a wider selection. There are a lot of titles I'd like to pick up but I just don't have the money for. For example, I'd like to keep Clay Records in stock at all times but as it is now, I can only afford to get Clay stuff about once a year.

10. Too many distros operate within a host-parasite relationship, often sucking the life's blood out of the labels they're trying to help. What is your opinion of that statement?

It certainly is colorful! Perhaps I am being naive, but as I said earlier, I do think that most distros have good intentions, but "shit happens" and you get the check is in the mail syndrome. It is in a distro's best interest to treat the labels cool, because without the labels, the distro will die. What if a certain distro alienates all of its labels by not paying them, not returning calls, lying and just being a dick? Eventually the labels are going to say, "Screw you, buddy" and the distro will have nothing to sell.

I have heard stories of distros that don't pay up, but when the label has a hot new release out, they call the label and try to buddy up to get the new release. It's like, Yeah, I know we owe you $300, but how about sending us some more stuff." That's like lending money to a junkie.

11. Too many labels expect miracles from distributors and hold an unrealistic view of their own importance. What is your opinion of this statement?

It's true. I have dealt with small labels that have been amazed when I tell them I can only take five or ten copies of their record. They think, "That's it?" Hey, your cousin Larry's band just might be hot shit in your neck of the woods, but as the saying goes, "It won't play in Peoria." Usually when I ask a label for just five or ten copies, it is because I kind of feel sorry for them and want to help them out without over-extending myself. If it turns out that the record is a hot seller, I always know where to get more. If I buy ten copies of a record for $1.75 each and I only sell three for $3 each, I lost money. If that happens too much, I am in trouble.

12. As someone who earns his livelihood from punk, what do you consider the differences between running an ethical and an unethical punk business?

Some people think it is unethical to make any money off of punk rock. Most of these people have never done anything. Anyone who has ever put out a record or a zine or has put on a show or who has toured with a band will tell you that it takes money to keep going. Since I do Sound Idea Distribution ten or twelve hours a day, seven days a week, 360 days a year, I have to make a profit. How else am I going to eat, pay for my apartment and get gas for my car? I don't have time for another job and I don't see anyone offering me free room and board.

I think everyone has his own set of ethics. If you can feel OK with your decisions, then that is ethical. If you do something that you have to keep secret or are ashamed of, that is unethical.

13. Were there any labels or distros that influenced you business-wise on a positive level when you were first starting up? If so, who and why? Also, do you see yourself as possibly having a positive influence on others in much the same way?

I used to do a lot of mailorder from Dischord when I was a teenager. Their stuff was always cheap, it always came fast and it always came with a nice little note from Cynthia or Amy. I thought Dischord was the coolest. I don't care for any of the music they have put out since 1984, but they seem to operate on the same level of integrity, so I respect them a lot. Later on, I used to do a lot of mailorder from Forefront Records in New Jersey. Mike Young is the nicest, coolest guy. Forefront carried lots of obscure European stuff. I got the impression that Mike liked most of the stuff that he carried and it showed. You could call him up or write and say, "How's that So Much Hate LP?" and he'd tell you no bullshit. He had a great selection, good prices and the stuff always came fast.

I imagine that I could be influential to some of the younger people out there. I get letters and phone calls everyday saying, "Thanks for the fast service. That record was great." It makes me feel good. Those compliments do mean a lot. I hope that if any of them decide to start labels or zines or distros that they will look to the good guys of today as an inspiration, just as I looked to folks of Dischord and Forefront ten and fifteen years ago. Even if the music changes, there will always be a small core of people who are attracted to the nature of DIY punk. I know there are young people out there who will keep the true spirit of punk rock alive.

All of you future labels and distros (as well as many current ones) can thank Bob at Sound Idea for taking the time out to share his experiences and knowledge with us. Now, onto a few selfish requests of my own. As always, I'm looking for people who collect good/decent live/rehearsal audio tapes from old punk and hardcore bands. I'm also looking for someone that can fill me in on some of the late 70's/early 80's death rock/gothic and noise/industrial bands from France and possibly just more obscure ones in the U.S. (outside of Los Angeles). Later, Brian c/o GTA, 501 W. Glenoaks Blvd., Ste. 313, Glendale, CA 91202 USA

By this point, I'm sure that you've already read or heard countless eulogies to the late, great Tim Yohannan; and it's probably unnecessary for me to throw any more flowers. Still, there remains much to be said about his demise, its effect on the scene, and the lack of mainstream media coverage paid to it.

To begin with, Tim and I weren't exactly "close." I would consider him more of an acquaintance than an actual friend. We didn't grow up together, go to protests together, sing songs together, nor weep and rejoice together. Although I didn't know the man that well, I can't say the same about the institution he founded, Maximum RockNRoll.

Love it or hate it, MRR has done more than any other magazine, band or individual, to give this underground scene a real sense of community, a real sense of purpose. Always thumbing its nose at mainstream society, providing many an outcast with a voice, it became the ghost in our machine, intrinsically linked with all elements of who and what we were, both positive and negative. It opened doors for many of us to find new friends, ideals, and methods of expression; but it also opened doors for many of us to find new forms of

exploitation.

Bands like Rancid owe their "success" to MRR as much as those punk bands and individuals who believe that success is more than simply becoming marketable clowns for MTV. Maximum started Gilman Street which some used for a sense of community, and many others used in their attempts to become the next Billy Idol. Maximum also started Epicenter and Black List, keeping them both floating with financial contributions. It's interesting to note how many people in this scene are unaware of this. Interesting, but not surprising: those who come into our ranks are coming from a society which encourages people to despise history, or at the very least to grasp it in bits and pieces of half true fluff.

In any totalitarian system it is necessary for the general public to see history only in the "right" terms or not to see it at all. In a directly totalitarian society, history is simply erased in huge bonfires. In a more discreet totalitarian society, like our own, more clever methods are employed. These methods usually center around using the media to give people a steady diet of garbage information, where even those truths which might emerge become instantly lost in a sea of meaninglessness.

Typically, when our media even approaches the subject of history it is portrayed not as a continuing process, but rather as a string of random occurrences: events don't really evolve, they just happen. As a consequence, people are left with a pathetically marginal view of the past: While most people could tell you that Hitler was evil, very few would know that Henry Ford had a picture of Hitler on his wall.

Just as the media hammers the public with a picture of social change as belonging to the 1960's, rather than the 1890's or the 1920's, it has approached the punk movement in the same light. According to the media, punk seems to have only existed in the late 1970's and the 1990's, time periods when Big Business decided to market the genre. Apparently, The entire decade of punk in between these time frames just doesn't exist anymore. The great media eraser has come along to rub out what most of us who were a part of the scene back then know: we flourished apart from corporate America, independently.

Of course, this is not the sort of picture that the record industry would like people to see. It wouldn't want the public to know about the "do it yourself" community it plundered in search of the next hip marketing ploy. So the media conglomerates who own all the music companies simply projected an image more agreeable to them: punk rock had been sitting around in a garage for over ten years, waiting for some snappy record agent to bring it back to life as "Greenday."

Accordingly, it seems easy to understand why Tim Yohannan's death would receive little coverage in the media. It's not that those in the field don't know about Tim and MRR. It's just hoped that people like him and what he represents will simply go away, will be easy to erase. Well...will he?

If symbols are needed sometimes to get people thinking, perhaps the death of Tim will finally help many of us recognize that it's time for change. Whatever MRR and the scene will become, there is no way of returning to what it once was. Attempts to recapture it would simply resemble the various retro trends sweeping the nation; retro trends marketed by big business the moment they appear. Still, it is crucial for us to have a clear connection to our past; not a nostalgic romanticization, but knowledge of where we've come from to guide us to where we are going. In short we have to fight for our sense of history, unless we be forgotten. It is our single best teacher, and in my next columns I will share exactly what it has taught me.

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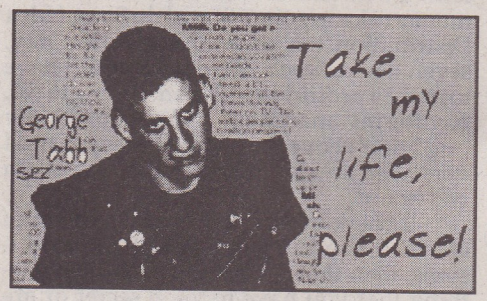


"Should we?", I asked Evan, bass player of Furious George, as we stood on stage at I.Q. Records in Erie Pennsylvania.

"Yeah," said Evan. He knew what I was talking about.

Not missing a beat, Michael, our drummer, went into a strip-tease rhythm as Evan and I got completely naked.

"What song ya wanna do?" asked Evan, as he stood before me, and about two hundred kids, really hairy, and completely exposed.

"I dunno, Sonic Reducer?" I said, not so hairy, and not as exposed, because I was able to hide behind my guitar. My big, white, guitar.

"Okay," said Evan, as he took a styrofoam cup, and put it over his dick. It just stayed there.

"Amazing," said Michael, from behind the drum set.

"Incredible," said Rob, our stand in bass player for the song.

"Absolutely incredible and amazing," said Matt, from Dick Army, who was in the audience.

"What?", I asked, "that his wiener can hold a cup in place?"

"No," said Matt, "That he's an American Werewolf In Erie!"

We kicked into the song, and Evan chased around the crowd, screaming and naked, putting G.G. Allin to shame. He reminded me of that Dr. Pepper guy when he turned into that big dog in London, and went around biting off people's heads. Only Evan was scarier. He rules.

"Didja have fun tonight?" asked Rebecca, later, the girl from The Go-Go Rays who booked the show.

"It was a blast," I told her, her newly permed hair, and her boobs, which were at eye level as we sat on stools at Norbs. A local redneck bar in Erie.

"Really?" she asked, with that little girl excitement in her voice.

"Really," I said, "It was great getting to play naked in forty degree weather, and having people see my penis the size of a deflated balloon."

"You really couldn't see it," explained Rebecca, "I mean, your big, white, and studly guitar did a good job hiding it."

We both laughed as Matt, from Dick Army, who played on the bill that night, walked up to us and asked us if the drinks were free.

"It's Karaoke night," said Rebecca, "no bands are playing, so we don't get free drinks, but we do get to sing if we want to!"

Matt and I looked at the stage in the back of Norbs. On it was two television sets, one facing the audience, and one facing the Karaoke D.J., who was busy loading up his CD player with disks.

"What kind of songs does he let you sing?" I asked Rebecca.

"Oh, anything," she said, "but mostly it's C&W. That's Country and Western."

And as if by cue, some guy in a denim jacket, missing a bunch of teeth, but owning a crutch, walked on stage and started to sing along to "God Bless Texas". He was awful. He was great.

"This rocks," I said to Rebecca, soaking in the local culture, and feeling superior that I live in a real city.

"You think so?" she said, with a sort of evil grin on her face.

"Yeah," I replied, "I do. This is more fun than The Mars Bar in New York City. And I thought that place was hell on Earth."

"Then go sing, big shot," she told me.

I told her and her hair and her boobs that I would.

I walked up to the D.J. guy, and asked him if I could sing a song. He couldn't understand what I was saying because the toothless guy was busy wailing away about big pickup trucks, big guns, and whatever.

"I wanna sing a song!" I yelled at the D.J.

"Fill out a form," he told me, as he handed me a little colored slip of paper.

I looked at the form. It asked for the song name, number, and my name.

"How do I know the number?" I asked the guy.

"It's in this book," he said, as he handed me the Karaoke Bible.

I opened it, and to my amazement, it

had thousands of songs. It was incredible. Not as incredible as Evan, but close.

Finally I picked a song, "Sweet Child Of Mine," by Guns & Roses. I filled out the form with the song name, number, and my name. Furious George.

"Thanks Furious George," the D.J. said to me as I handed him the form, "I'll play if for ya in a while, we got a shitload of people waiting to sing. See all these papers on top of my CD player, these are people before you."

I looked, saw the huge pile, nodded my head, and asked him how much he wanted for me to sing the song.

"It's free, buddy," he explained, "the bar makes such a killing on these Karaoke nights."

"Cool," I said.

I returned to the bar, and told Rebecca and Matt what I'd done. They told Rob and Rob, from Dick Army and The Go-Go Rays. Who told Evan and Michael. And suddenly everyone was up front filling out those damn forms.

About four beers, and ten lame country songs sang by hicks missing various body parts, later, the D.J. announced me.

"Will Furious George please come to the stage?" he said in his smooth A.M. disk jockey voice.

I ran up front as the opening notes of "Sweet Child Of Mine" began.

"Do you mind if I change the lyrics a bit?" I said to the D.J. as the words to the song began to appear in white on a blue screen in front of me.

"Go for it, dude," he replied.

Then I opened my mouth to sing. The whole place got quiet. I guess they weren't used to a guy in a leather jacket, ladies stretch jeans, bleached blonde hair, Jewish, and who had all his body parts. Well, most, anyway.

"She's got tits, as wide as a yard," I sang in my best falsetto, "you know she makes my dick hard, whoa, sweet child of mine!"

Boos and cat-calls.

"She drives around in a pick up truck, that girl loves to butt-fuck, whoa, sweet child of mine," I continued.

They began spitting beer.

"Whoa, whoa, whoa, whoa, sweet child of mine," I sang.

More beer.

As I sang, I looked at the crowd. They were furious. Middle fingers up everywhere. Then I looked at the D.J. He was smiling. I think he liked me. Or liked the fact that finally he was getting some action.

I continued the song, with lyrics that could have gotten me killed. At one point, some long haired hippie with a faint resemblance to Johnny Ramone ran up to me and told me, "dude, if you don't stop now, you aren't going to make it out of the club alive."

I told him not to worry and finished the song. Afterward, the D.J. asked everyone to give me a hand. The gave me spit, instead. And Johnny Ramone told me that tonight was the night that all his friends would kill me. I thanked him.

Next up was some girl with real tight jeans. Real tight. She started to sing that song "I'm a bitch, I'm a whore," or whatever. All us punks up-front started cheering wildly. She smiled at us and I actually think she liked us. When she was done, and walking off stage, I told her she was great.

"I know," she said, with her nose and ass in the air.

"Coming up now we have Evan," exclaimed the D.J.

Evan ran up on stage in his black leather jacket, sunglasses, and men's jeans. Pussy. He sang "Highway Star" like a real man. The whole time we kept yelling for him to take it off.

A couple of rednecks followed, then it was Matt Army's turn. He sang ZZ Top's "Sharp Dressed Man," only he sang, "Every girl's crazy about a Punk Rock Man!" We all sang along, with our fists in the air. After Matt was through, the D.J. asked us where we were from.

"New York," I told him, "We just played a gig here, us, being Furious George, Dick Army, and The Go-Go Rays!"

"All you bands are from New York?" he asked.

"Yeah," I said to him. I had had too many beers to explain that The Go-Go Rays were local.

"Well, my name is Fred," said the D.J.", and it sure is an honor to have you punk rockers sing here at Norbs!"

We thanked him, and told him he ruled for letting us sing. He told us that we were pissing off the locals, and that was a good thing. We smiled.

"Next up, from New York City, we have Rob!" announced Fred, and Rob Army walked on stage.

The music began, and I looked at Evan. Evan looked at Michael. Michael looked at Rebecca. Rebecca looked at Matt. Matt just shrugged his shoulders. The music that had begun was "Kiss", by The Artist Formally Known As Prince.

Suddenly the dance floor in front of us is packed with what seemed like every girl from Erie. Rob starts singing the song. And he does it right. Just like that little midget sings it. And the girls go nuts. They dance around like crazy, and Rob starts making those moves like The Artist Formally Known as Prince. All our jaws drop to the floor. Fred just smiles, and starts to grove with Rob. Who knew?

When the song was over, all the girls cheered, and Rob walked off stage like a real rockstar. All the girls fawned all over him like he was The Artist Formally Known As Prince. Granted he's at least three feet taller, but, whatever. Maybe in Erie they didn't know the difference.

Fred then calls me again to the stage. I am now so drunk that when the song starts, I don't know what it is. So I just rant and rave about pick-up trucks, men with beards, women with beards, and how I hate my life. The audience again starts to boo, and, again, Johnny Ramone runs up to me to tell me I'm a dead man. I tell him to cut his hair, and continue to rant about how I'd rather fuck the exhaust pipe of a Toyota Pick-Up than anything in Erie.

When I exit the stage, three guys with beards tell me that I won't make it out of the club alive. I ask them to define "Alive."

"And now it's time for Michael, one of our New York friends," announces Fred, "doing Minnie The Moocher!"

Drummers.

Michael takes the stage, hears the beginning of the song, and tells everyone it's not the "Cab Calloway" version. Rebecca reminds him that it's Erie.

"Oh," says Michael, then sings the song pretty damn well.

The night continues, and we drink more and more. I fill out one more slip, for "My Way", by Frank Sinatra.

A parade of rednecks grace the stage for the final half hour of the Karaoke party, and after they leave the stage, they all tell us that "You New Yorker's are dead!"

I smile. The rest of the bands want to kill me.

"Well," announces Fred, "it's about the end of the night and we got one more song!"

I walk on stage, expecting to sing "My Way".

"Not yet, Furious George," says Fred into the mic, "I'm gonna do one!"

"All right!" we all yell.

"This one's for all my New York punk rock friends," yells Fred, with true rockstar potential, "and it's by Green Day! Basket Case!"

Fred sings the intro to the song, and we all bop up and down. When the song kicks in, so do we. The next thing that happens is that there is a huge mosh pit on the floor of Norbs. A Punk Rock Karaoke Party. We all slam into each other, as Fred, in his button up shirt and nice slacks, sings just like Billy Joe.

As Fred continues to wail away, someone knocks over a P.A. speaker, but no one cares. Except for some rednecks. They break into the mosh pit and start pulling us apart, yelling, "No Fighting!"

Fred stops singing, and nicely tells the white trash that "this is their way of dancing! This is their way of expressing themselves!"

The rednecks nod their heads, confused, and let us slam into each other again. Fred continues to sing till the end of the song, and we all go nuts, whistling, clapping, and slapping his hand. He ruled.

Suddenly the notes to "My Way" begin, and Fred calls me up to the stage.

"This is truly the last song of the night, ladies and gentlemen," explains Fred,

"and Furious George from New York is here to sing it for you. My Way!"

"And now, the end is near," I sing, with all seriousness, "and so I face, the final curtain."

The place gets dead quiet.

Instead of singing the next couple of lines I invite all of Dick Army and The Go-Go Rays on stage to sing. Most of them join me.

"Regrets, I've had a few," we all sing, as we put our arms around each other's shoulders, "but too few to mention."

We continue to do the song, and jokingly, I invite all the rednecks and hicks to join us.

They do.

Suddenly there about twenty or so of us on stage, arms around each other's shoulders, singing Frank.

I look over to Fred, who just shrugs his shoulders, puts his arm around the nearest hick, and joins in. I look over at Rebecca. Two huge guys with beards surround her. Evan and Michael and Matt are also shoulder to shoulder with some of the guys who were telling us they were gonna kill us earlier.

"And I did it, Myyyyyyyyyyyyy Waaaaaaaaaaaaaay!" we all sing at the end of the song, and then for some reason, hug each other.

"Let's hear it for The New York Punk Rockers and their friends from Erie," yells Fred into the mic, and everyone in Norbs cheers wildly.

We all bow. Us and the rednecks. Arms still around each other.

"You guys are welcome back anytime," Fred says to us.

I look at all the locals on-stage with us. They look back at me.

"Awww, what the hell," says one of the big guys, "you guys visit again, huh?

And with that, he gave me a big bear hug. His beard got all in my face and stuff. But it felt great.

I hugged him back. Hard.

As we all left the stage, and made our way out of Norbs, we received a standing ovation. Even Johnny Ramone gave me a pat on the back.

Once outside, we said goodnight to Fred, and the rednecks, and told them we hoped to see them again. Soon.

"Ya'll coming back for another punk rock gig?" asked one of the locals, mustache, flannel shirt, and all.

"Fuck the punk rock," I exclaimed, "Karaoke!"

Everyone cheered. Then hugged.

We'd made new friends. My way.

Take My Life, Please.

Endnotes:

1. My e-mail is still furygeo@aol.com. Visit our website at www.furious-george.com to find out just how big our penises really are.

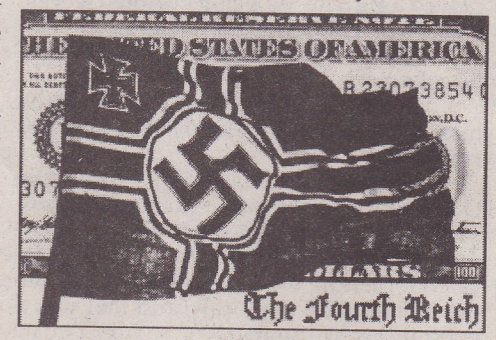
2. Get this, Curious George is trying to stop us, Furious George, from using our name. We'll fight this all the way to Pet Court if we have too!

3. Speaking of pets, my doggie, P.J., is fine, and thanks to everyone who sent him mail. Especially Spiz and Revco, who sent him some yummy stuff. Spiz and Revco also told me to tell you all about the great folks over at The American Anti-Vivisection Society. Write to them for info at: 801 Old York Road #204, Jenkitown, PA 19046-1685.

3. Got lots of great tunes in the mail lately, including some great stuff by Murder In The Brady House, Florida's Drug Czars (featuring my pals Jeff and Chuck), The Bullys, The Comas, Arsonick Scum, The Commies, REO SPEEDEALER, AnalSpeil, and much, much more.

4. Oh, by the time you read this, we, Furious George, will be touring with The Go Go Rays. Also, F.Y.P. will be touring with their newest member, Rall. Fathers, lock up your daughters. Farmers, lock up your livestock.

5. Remember, have fun, punk rock, and until next month, I got big sneakers, a black leather jacket with U.S. Pins on them, and I'm from New York. So get me some pizza, huh? And a Diet Coke to go with that. And some water for P.J., he's thirsty.



Dave Emory interviews Martin A. Lee, the author of "The Beast Reawakens" published by Little Brown publishing. Transcribed by Sam Atakra.

PART II

Dave Emory: It is my privilege and pleasure, once again to present Martin A. Lee, the author of the vitally important recent book "The Beast Reawakens", published in hardcover by Little Brown Books. Martin, welcome back to our airwaves.

Martin A. Lee: Thanks very much Dave.

D: As we speak on November 9th of 1987, it's actually sort of a propitious anniversary, I had forgotten that this is the anniversary of De Krystalnacht. Recently in the paper, there have been a number of articles in the paper, including one from the New York times (November 5th) talking about disturbing signs of Nazism and racism etc..... in the German army. One of the things that impressed itself upon me upon reading this article, is that in light of some of the information presented in your book, this should not come as all that much of a surprise.

M. No, it didn't come as a surprise to me this idea that there is extreme right tendencies or currents percolating within the German army. It shouldn't come as a surprise to anyone who has been watching the situation in Germany. Nazism was never completely wiped away in Germany and we all know from your program and other sources that Nazis were resurrected and returned to power in West Germany once it became a sovereign state. That includes within the West German army, there were many generals and officials, high ranking officers from the Hitler era that retained their stripes so to speak, and were allowed to assume their positions of rank within the West German army. I think, while they weren't flaunting any kind of affiliation for Nazism, during the cold war era primarily cause that was verbotten as it were. This set the stage in a wrong way and set the seal for a certain permissiveness toward extreme nationalism within the German army that expresses itself in many ways, including these latest rounds of incidents where overt anti-Semitic acts were practiced by German troops and were filmed for some reason, whatever reason, and now they're made public and accessible by the media.

D: there's also a discussion of Mein Kampf being available to German army units. One of the people you write about in that context is a fellow named Everhard Talbert.

M: Yes, Everhard Talbert, his story after WW2 is quite illustrated. When you go back to the Hitler era, Everhard Talbert was a judge in the so called people's court, he's one of the hanging judges that were, along with his colleagues, sentencing people to death for doing things like telling an anti-Hitler joke or having sex with a Jewish person, that would qualify a person, according to Hitler's justice, for being put to death. However, Talbert also wrote the script for a propagandistic movie, a very anti-Semitic movie called "The Eternal Jew", in which Jews were compared to rats or vermin and the like. Those who were watching the film were warned that Jews were really basically out to get them, their families, and their life savings etcetera, etcetera... After WW2, rather than being brought to trial and put to justice Talbert ended up working for the West German army in their psychological warfare division and he later became a legal advisor to a man named Fritz Reese, a wealthy German industrialist who made a killing, literally a small fortune from expropriation or aryanization of Jewish properties during Hitler's Reich. Later on, it turns out, Reese emerges as a political mentor to non other than Helmut Kohl, the current chancellor of Germany, whom Kohl awarded to Reese the federal cross of merit, the highest civilian award of the West German state was given to this person who's very tainted by the Nazi era. By saying all this, I want to stress that I'm not suggesting that Helmut Kohl is a Nazi, or even that he's a Nazi sympathizer. It really underscored the extent to which, in Germany, if you're in a

position of power, if you're close to power, it's really less than six degrees of separation to the Hitler era directly back to Hitler's inner circle. In the case of Kohl, Reese, and Talbert who ultimately worked for Gerbels back in WW2, It's really only four degrees of separation. We should try to keep this in perspective, again, I don't think it means that closet Nazis are running the German state today, but it does mean that many of the rules in Germany are tainted with a very unsavory association with the past.

D: One of the themes that I will bring up from time to time during the course of this discussion perceived discontinuity, I think one of the problems that people have when studying the history of fascism and its operations is that the historical and journalistic record, and perhaps to a certain extent the psychological record as such, that we were presented with these things the Nazis or the Italian fascists, that somehow these things were long ago, far away and discontinuous with society. That's not to say they were co-terminus, but when we examine something like the re-emergence of Nazism in the German army, the reinstitution of Nazi elements in West Germany, or the profoundly sympathetic elements in the west; industrialists, financiers, eugenicists who thought that Hitler was just dandy for a variety of different reasons. I think its important to understand that those discontinuities are to a certain extent artificial and invalid.

M: Uh, yes, I agree, but then again, we don't want to go overboard in the opposite direction and attribute the causality between something fifty years ago and today when perhaps thinking more on terms of a lineage would be perhaps safer and a better picture.

D: I think that's a good observation.

M: I mean obviously, if Nazis are resurrected and allowed to return to power, people who safely served Hitler allowed to return to power when West Germany becomes a country during the cold war, that will effect things, that will cast a shadow, it will color the environment. I think you can rightly speak of causality in some sense but not in the sense of everything that happens there after is because. It's more like a mood, a tolerance, a willingness to turn and avert one's eyes, allowing certain things to happen. It's really a continuity of denial more than anything else.

Dave: A couple of words in that regard that I would introduce, one would be networking, and another term would be bureaucratic inertia. If you appoint someone like Everhard Talbert to the psychological division of the army that necessarily is going to affect the character of that institution in terms of the people who move up following the Everhard Talberts?

M: Yes, certainly, those that accept the baton and move forward, particularly when you get later into the cold war in the 1960's and early 70's. We're not talking about third Reich veterans that are, as the years go on given the fact that they are aging, they're not going to be keeping those positions of power. In the military they will retire and so forth. But those who are chosen to be promoted, those who are able to get ahead within the system will be those that can adapt and find themselves working in a congenial environment in terms of their own political views in an institution that has been effected profoundly by the fact that this restoration occurred.

D: One of the sources you cite, says that he finds the prospect of fascism being perpetuated within a democracy more frightening than a fascism as opposed to democracy, which I think touches on some of the dynamics that we are addressing.

M: Yes, that's Theodore Adorno that you are referring to. That's a very famous quote of his. He was one of the philosophers of the Frankfurt school of dissidence within Germany, many of whom fled and who were critiquing primarily from a Marxist, partially from an independent perspective of society and culture in Germany and the west, not only before Hitler but afterwards. I think his statement is very interesting and is very germane and relevant today for two reasons. When you talk about national socialism against democracy as being less dangerous than national socialism within democracy, you can point toward, what I see, as a major split in the major split in the post-war fascist Milieu in the world today. A post-cold war fascist Milieu. You can point to the obvious Nazis who wear the swastika on the sleeve, the skinheads who shave their heads and go around beating people up and so forth. That's the national socialism against democracy. But when you take the swastika off the sleeve like David Duke did, and you begin to mainstream your rhetoric to the point where you sound pretty much like a mainstream republican or maybe even a democrat. The kind of things that Duke was saying earlier this decade when he was running for office in Louisiana.

D: With the endorsement of the Christian coalition!

M: Yes, with the endorsement of the Christian coalition, in fact he was just elected two weeks ago as the head of a GOP parish in Louisiana. He's the head of a little committee that represents a small part of the GOP within Louisiana. None-the-less, just the fact that he can be elected to that position, however inconsequential as it may be in terms of the grand scheme of even state politics or federal politics, The fact that Duke is able to win favor with mainstream republicans is quite striking, and it illustrates what I was talking about. That's national socialism within democracy. And what has Duke been doing more recently? He's actually been going around and giving speeches at events hosted by the national alliance, a neo-nazi group in the US, whose leader William Pierce wrote The Turner Diaries. The novel that helped inspire Timothy McVeigh to bomb the Oklahoma federal building. So that's really Duke back where he belongs. In my opinion, I would agree with Adorno. National Socialism within democracy is a much more serious threat.

D: There is a quote in one of the marvelous sources that you utilize, Martin, "The New Reich," by Michael Schmidt. He has a really relevant, and I think articulate and moving passage in which he points out that the assent of fascism necessarily entails the collaboration of "respectable" judges, "respectable" politicians, "respectable" industrialists, and "respectable" financiers with the supposedly unrespectable fascists. I would call it artificial discontinuity that tends to blind our perceptions. It is not that they are necessarily Nazis, but rather like in the movie "Cabaret", where one fellow says well, we'll control the Nazis, and use the Nazis to control the communists, and we'll control them.

M: Well certainly historically, that's exactly how things played out. Industrials and even the German military officials thought that they could control Hitler and it was just not that simple. When we think of the situation today, Where mainstream politicians, journalists, and other people in society are sort of bending over backwards to play to their right, adopting the rhetoric of the far right in Germany as politicians are today. In order to thwart the potential rise to power of groups like the republican or the deutche folks union who tend to remain rather marginalized comparatively. None of these neo-fascist parties are breaking the 5% barrier there in Germany. Largely because their issues and their rhetoric have been appropriated by the conservative political party, the Christian democratic union led by Kohl. But again, it's a question of how we understand that. I don't interpret that or analyze that to mean that Kohl, himself, is a fascist. I see Kohl as a person who lacks civic courage. In that respect German politicians are not that different from politicians in the US. Germany doesn't have a monopoly on the lack of civic coverage, (laughter) when you get to the heart of the precinct of power. But it is extremely irresponsible for German conservatives or even social democrats as the case may be. To bend to the far right in order to prevent their own political parties from losing voters to these parties, it really legitimizes the kind of rhetoric that young neo-nazis espouse. When you find what happened recently in Germany, that the Mayor from Munich was marching shoulder-to-shoulder with young neo-nazis in the streets of Munich. The mayor is a member of the Christian social union, a conservative partner of the Christian democratic union. But they were marching against an exhibit, a museum exhibit that showed the extent to which the Vermacht, the German army

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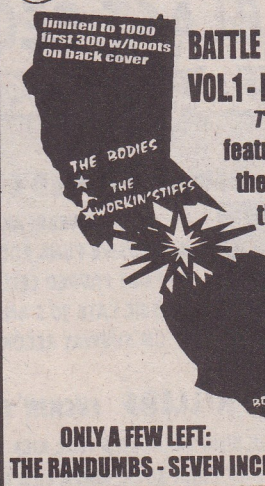

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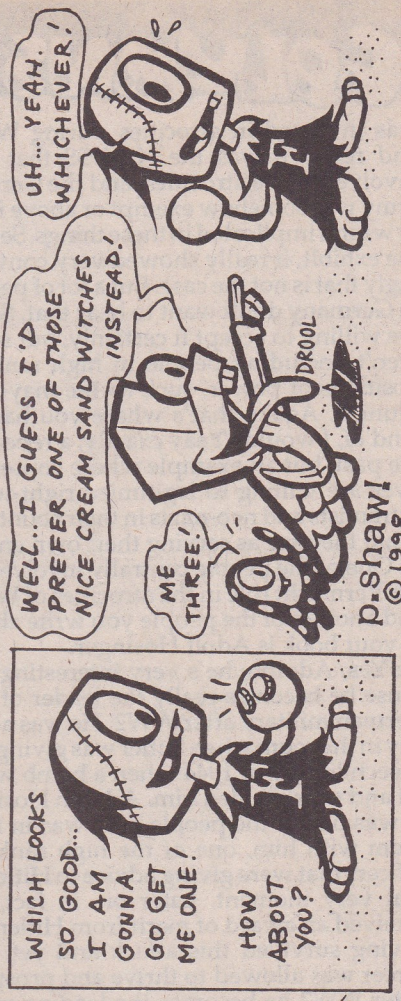

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was involved in atrocities during WW2, and really it was the Nazi SS that was involved in the atrocities, and the German army was somehow exempt or above it all, or wasn't implicated in these things. Seeing the exhibit, it really showed very convincingly that is not the case. But a lot of people in Germany don't want to hear that. Some are willing to accept it certainly, but some aren't, including people in high ranking positions of power, such as the mayor of Munich. Again, that's where you have a kind of, I wouldn't say exactly, a repeat of the past, but an example where conservatives are willing to legitimize right-wing extremists and neo-nazis in their country... What they see as serving their own ends.

D: One of the people centrally involved in the Vermacht role in the atrocities of WW2 and another of the people you write about in your book is Adolf Hosinger.

M: Yes, Adolph, he's very interesting because he becomes really the leader of the German military after WW2. He was actually in the room when Hitler was giving his speech in July of 1944 when a bomb went off and nearly killed him. Adolph Hosinger was one of the people who was in that room with him, one of the high ranking officers that were giving advice to Hitler at that very moment. Later on, in fact, he received an award of merit from Hitler for having survived this attack and yet, his career was allowed to thrive and prosper. After WW2 he becomes the leading military strategist in bond during the early years of the cold war. He actually serves in a very high position in NATO eventually. So he is an example of a high ranking military officer from the Hitler years in Germany who was allowed to creep back to power, and who had a very comfortable life for himself as a result.

D: He was actual head of overcommando herr der Vermacht, German military high command, then became inspector general of the German armed forces as you write, the equivalent of our joint chiefs. And finally, the chairman of the NATO permanent committee, the highest ranking military post of NATO.

M: Yes.

D: Another of the people that you write about, and someone who I believe is now the equivalent of secretary of defense in Germany is a fellow named Klaus Neumeur who has defined a much more aggressive roll for the German army with the reunited Germany in the new Europe.

M: Yes, it's interesting; he is the, for all extent and purposes, the leader of the reunified Germany's military, General Klaus Neumeur. He's been described by a well respected publication, a newspaper in Germany, as "someone who has the stuff of fanaticism". He's somewhat of an ambiguous figure, on the one hand, he has gone to Israel and he has bowed his head respectfully at the Yad Vashen memorial, which is a memorial for the holocaust and holocaust victims. He will do these things and I don't even want to question his sincerity in that regard, just lets assume he's being sincere when he does that. Yet he comes back to Germany and then he starts talking like he's taking words right out of Gerbel's mouth. Saying how the end of the cold war marks not the end of the period that began in 1945 when Germany lost the war. But it goes back to the days of the French revolution, 1789. That's the period it marks an end of, which has actually kind of chilling applications. Because of course, democratic forms of government emerged from the French revolution, they flow from that tradition. So it's really in a sense rebuking those traditions of liberty, equality, and fraternity that at least the best of the French revolution stood for. So, Neumeund speaks in some sense, from both sides of his mouth. But within his military today, you'll find people closely associated with the neo-fascist republican arch party, writing for German military journals, and that's also in itself disturbing, given that the leader of the republic honors, until recently Frans Schaunenber, has said things like Germany's only crime was to loose WW2. I'm paraphrasing the quote, that's the only thing that Germany did wrong, was loose the war.

D: And he had a background for a while, in the SS.

M: Yes, of course, and the fact that people who are identify with this political party should be writing for German military journals, and teaching in German military academies, and helping to train German military conscripts explains in part why I think that the extreme right-wing incidents, and neo-nazi incidents that came to recent light in newspapers are continuing to persist. Cause, when you've got people like this guy Neumeund , who I was just referring to, from the republican party doing the teaching, then it's no wonder that neonazism could find a niche within the German military.

D: We've spoken many times in the past about the Ronheart/Gallen spy outfit, something which was to a certain extent an outgrowth of the Gallen western military and alliance. Something which we have not spoken about is some of the many manifestations of Operation Stay Behind, can you tell us a little about that?

M: That's actually a very interesting subject that one can spend a long time talking about. I actually had written quite a bit about that, but because of editing considerations, I had to keep some of it out of the book. Operation Stay Behind, or what we know about the stay behind operation was first exposed in Italy. So what it was really was an operation put in motion by the CIA during the cold war, relatively speaking now, 49', 50', 51' is when it first starts. The CIA had this idea that it was important to have ready and waiting in different countries in western Europe a group of people who were trained in paramilitary exercises and techniques. Who would be willing, if in the event of a soviet invasion, to surface after the invasion, to "stay behind the enemy lines" in areas now occupied by the Soviet Union (this is of course theoretical), and then they would be activated. These stay-behind units would be brought alive to engage in sabotage and operations against the Soviet occupation forces.

D: This would also apply in the event of a democratic takeover of a western European country?

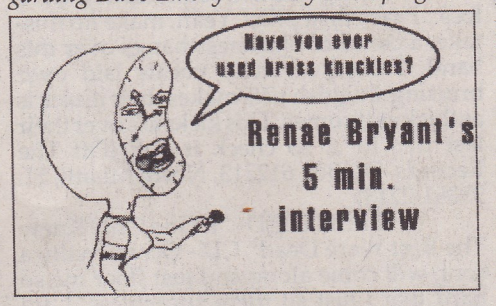
M: Well, this is of course the ostensible purpose that I just described, this is the official purpose. In many different countries, what we find is that the stay-behind forces that were trained and set up by the CIA in conjunction with the police, secret services, and military of these specific countries like Italy and Germany, West Germany and elsewhere, is that these units ended up actually having another purpose. That was to intervene in the event of a domestic disturbance, if things went array as far as the US was concerned, if it looked like leftists would come to power in Italy for example when there was a strong communist party. In order to prevent that from happening, it seems that these stay-behind units were used to intervene in these countries. There are several examples. In Turkey, and Italy most notably, where certain personnel associated with these stay-behind units do seem to figure in acts of terrorism and acts of political intervention that have nothing whatsoever to do with stopping or thwarting a Soviet occupation or invasion, but everything to do with manipulating the domestic political situation, so that the US could achieve a covert local objective that it sought.

D: You write of the strategy of tension in Italy and also of some of the Grey Wolf connected activities in Turkey...

M: Well the Grey Wolf in Turkey is quite interesting cause the Grey Wolves, which is a Turkish neo-nazi group whose most famous member Named Ali-Aja shot Pope John Paul 2 in May of 1981. That's how a lot of people first heard about the Grey Wolves. But the Grey Wolves were linked to a unit within the Turkish military called a contra gorilla unit which was sort of spun out of the Turkish military effort that was guided and directed by the US. Bureaucratically, actually in the same building that housed the special forces unit of the Turkish military that gave birth to these counter-gorilla soldiers that were actually fighting Kurdish separatists and Turkish leftists and being used as an instrument of repression in Germany, you can actually trace this group back to the CIA through its involvement with this particular unit of the Turkish military that were setting these things up. It's an example again of how a unit ostensibly set up in case of a Soviet invasion was actually used to intervene politically in Turkey. In Italy also, there's some very

tantalizing evidence, some hard well established links between a stay-behind operation called Gladio, I'm sure you've talked about that on your program.
D: Sure, sure.
M: There are a few incidences in which people directly linked to Gladio are involved in acts of terrorism in Italy. There's really two or three hard and fast documented examples of that. Some people suggest that it was actually more extensive and that much of the terrorism that scarred Italy in the beginning of the late sixties through the seventies, and into the early eighties, it was all part of a strategy of tension that was orchestrated by Italian secret services and probably US secret services as well. That might be stretching it a bit based on evidence that's known and established, but certain acts involving the Gladio personnel are linked to terrorism.
D: You also write of the Greek stay-behind contingent, and some of their activities.
M: Yes, the Greek stay-behind personnel were involved in the 1967 military coupe that brought a repressive, right-wing, some would say pro-fascist junta to power in Greece which stayed in power for several years. Stay-behind personnel. again that were supposed to be trained to thwart a soviet invasion of Greece if such a thing is even imaginable. In fact, were utilized to intervene with Greek politics and basically smash the democratic structures of the cradle of democracy, so that's what happened. And Greece is still suffering as a result of what happened there, even though now, the Greek military hasn't been in power for several years, but still the country has never quite recovered.
D: And you mentioned that some of those stay-behind people in Greece had also been active collaborators with the Nazi occupation.
M: Well what happened there again is that it came down to a choice. The British were particularly active in Greece during this time period when WW2 was drawing to a close. There was a civil war that interrupted there in Greece between Communists and right-wing reactionaries and fascists. And rather than support the resistance to Hitler which was led by the communists. The British and ultimately the Americans sought to throw their weight behind the ultra-right-wing forces, hence many collaborators of Hitler benefited, and in Greece were able to seize power. The leftists were sort of kept on the ropes there for a long time.
D: There's a good book by Dominique Eudish called "The Kappatahneus" that tells of the Greek resistance during WW2 and what it led to in the immediate aftermath of the second world war. Martin, this would probably be a good place to terminate this half of our interview and turn over our tape. We've been speaking with Martin A. Lee, the author of "The Beast Reawakens" published in hardcover by Little Brown, a vitally important recent book talking about the re-emergence of fascism, for Martin Lee, this is Dave Emory saying thanks for listening.

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ ix.netcom.com, Web site - http://www.kfjc.org Attention non-commercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.



This month's 5 min. int. was conducted at the very last minute (what else is new) with Bill of Doctor Strange Mail Order/ Distribution, Record Label, and now Record Store. Bill was very gracious to grant me a last minute, hurried phone interview. What follows is a very informative and inspiring question and answer session.
MRR: How did you start the mail order?
Bill: I started Doctor Strange as a mail Order catalog for rare and out of print records ten years ago. I got into that through trading and knew I could buy and sell extra copies of some of these records. One year after that I started the record label. I made a list of goals and one of the goals was to put out one record. I was already ordering from Mordam for the mail order catalog. I already had a relationship with them. So when I put the record out the guy I dealt with asked if I wanted them to distribute it. Two weeks later, Mordam said they would pick it up. They sold 500 copies in the first month. I have kept putting out records since then.
MRR: Do you have any advice for someone starting a distro?
Bill: Don't do anything in life unless you have a passion for it. If you love what you are doing you will succeed. If you are doing it for money, or to be cool, don't do it. Only do it if you have a passion for it and you love records. If I know that someone is not into it for the right reasons I will discourage them. If you are doing what you have a passion for then you will be happy and you will have already succeeded. If you want to start a distro. Then ask for advice from people you trust and just do it. You will overcome the road blocks because you have that passion for what you are doing.
MRR: Why is it important to have indie and diy distro?
Bill: It is important for the same reasons that an indie or punk band should not sign to a major. I think that it is more important that punk bands stay on indie labels. More people should distro at shows, the kids should, like a small grass roots distro. Though it's really hard to do.
MRR: How can bands and labels make sure they don't get ripped off?
Bill: You can't make sure that you won't get ripped off. Many of my friends that started labels quit because they got so discouraged from getting ripped off. I would say deal with only those that you trust more than others.
MRR: A lot is happening with the Doctor Strange entities, tell us about it.
Bill: The mail order catalog is now going into fanzine format because that is how much stuff there is available. It will be 52 pages of new and rare stuff. We are on the web now at www.doctorstrange.com. I took a break from the label for a few months because of the record store. I have nine full length albums recorded, ready for release. Some of them are The Bollweevils, The Tank, The Freeze, and a re-release of Mad Parade's first album. The store is awesome. I am trying to make it the best punk store in all of California. Every penny I have made so far I have put back into it. I feel as though I have three full time jobs, the label , the mail order and the store.
MRR: It's a labor of love though because you have that passion for what you are doing.
Bill: Last night I was up until 4:30 in the morning and at that point I'm just exhausted, not feeling much passion.

If anyone is interested, Bill has kindly put a list together of distros, etc. Since he has received so many pleas for help from others trying to start record labels or mail orders. Part of the list is included here. If you would like the entire list send a S.A.S.E. to Bill at P.O. Box 7000-117 Alta Loma, CA 91730. The stores address is 7136 Amethyst Ave. Alta Loma (909)944-1778.

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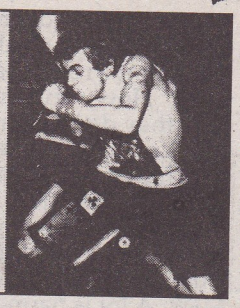
2) Evolution PO Box 680 Galeta, CA 93116
3) Rhetoric PO Box 82 Madison, WI 53701 (608)223-9129
4) Revolver 2525 16th St. 3rd Fl. San Francisco, CA 94103 (415)241-2420
5) Sounds Of Calif. 7122 Peabody St. Long Beach, CA 90808
6) Victory 8137 W. Fulton St. Chicago, IL 60612 (888)447-3267 and
7) Smash 1636 W. 139th St. Gardena, CA 90249.

The last thing I have to announce is that there will be a Riverside Food Not Bombs show at X-Records in Norco at 2484 Hamner Avenue, Norco, CA 91760. The show is free from 12-5, Sunday June 7, 1998. You can reach Food Not Bombs at (909)785-8387. Contact me at po box 251 norco ca 91760-0251 or at webmis tress@www. ontherag.net

SCREAMS FROM THE GUTTER

Rob Coons



I haven't seen to many good shows lately. 25 TA LIFE came through the Bay area not to long ago. I went to see them twice while they were here. Surprisingly enough, the shows went off without too many problems, except for some "my crew is tougher than yours" type fight at the second show. It was kind of funny, before the band rolled into town I had heard some crazy things about Rick the vocalist being a total hardass when they played. As things turned out, he actually seemed to be pretty harmless. He had some positive things to say from the stage about scene unity and the like. And he also spoke out harshly against the fight that broke out. Though some of the things he said seemed cliche, it sounded like his heart was into it.

The reason I bring this up is because it is amazing how a person's reputation can be twisted into the complete opposite of what they are. All it takes is one kid to say "I heard so-and-so at some show was doing these fucked up things", and everybody bites like sharks and it spreads like wildfire. I am as guilty as everybody else for not only being the source of this bullshit, but spreading the fire as well. But for a while now, I have been trying really hard to question everything I hear and see. When I am taking in all this scene gossip, I try to consider the source and try to figure out if they were an actual witness to the things being said. In the end I usually find that the information from the people doing the talking has been diluted over repeated telling. So in the end, I think we should all be a little more careful in throwing around rumors. Sometimes it can go to far, and you could wreck somebodies life.

I want to say thanks again to all the people who have sent things in. Once again I want to reiterate how I do this column. When things get sent in to me one of three things will happen. It will either go straight into the column, or I will forward it onto the magazine and the regular review section. So if you don't see your release in the column, check the regular reviews as well. And if you don't see it in either place, then it got rejected. I also avoid reviewing releases in my column that have already been accepted in the regular reviews section. I would prefer for this column to cover things that get passed over from regular reviews, or sometimes I will get releases before the magazine does. So you will see it here a month before you will see it in the regular review section (For example, the LOS CRUDOS LP a few months back.) Are you confused yet? I hope so!

BUZZOVEN - "At A Loss" CD - At last, another BUZZOVEN full length! And it looks like things haven't changed much. Try this on for size. "Another day trying to get fully loaded, and go off the deep end. Lack of Valium, lack of wine, and things aren't so fine. Once again I'm only a vagabond feeling down, constantly at a loss...Peace thru pills" Yeah, make no mistake, a cloud of blackness hangs over this band. Pained scratchy vocals laid over bruising sluggish riffs makes their music is as thick as it comes. This kicks ass over their last two EP's, so check it out. (Off The Records, PO Box 612213, North Miami, FL 33261-2213)

DISEMBODIED - "If God Only Knew The Rest Were Dead" CD - Occasionally a song will come along and just floor me so hard that I just sit there speechless. I am talking about those times when your arms fill with goosebumps and you sit there gritting your teeth so hard that they are about to crumble under the pressure. The first track on this CD does that. "Heroin Fingers" starts off totally mellow and quiet. The power of the song just keeps building until it overflows into a dense mix of brutally slow and throbbing chunks of metal and raging vocals. There are unfortunately only five songs on this CD, but it is still worth every penny. This is one the few domestic bands that I am dying to see live. (Ferret, PO Box 4118, Highland, NJ 08904)

GRIEF - "Torso" CD - Fuck! When it comes to being the best slow torturous doomcore band around, all eyes are fixed on GRIEF. The masters of pain push the limits. This time around they grind through 7 songs in about 60 minutes. Their lyrics are what you would expect. Hopeless tirades against the fucked up world we live in. A lot of people I know just can't handle music this slow, but I can't get enough. So the next time you are biting the bullet of reality, let GRIEF feed the rage. (Pessimiser Records, PO Box 1070, Hermosa Beach, CA 90254)

INTEGRITY - "And For Those Who Still Fear Tomorrow" LP - This record has actually been out since 1991. But Toybox has rescued it from relative obscurity and released it as a limited special edition. The cover is screened and it comes with a lyrics booklet. And on the last song of each side you have to put the needle at the end of the song and it plays backwards! I am sure most of you are already familiar with INTEGRITY's style. But for the uninitiated, they were one of the hardest hitting hardcore bands around at that time. And they still carry on that strength, even today. This is potent mix of straightforward hardcore layered with some distinct metal riffs that really set INTEGRITY apart. They also wring out some of the darkest lyrics this side of Hades. Killer! (Toybox Records, 116 NW 13th Street, #118, Gainesville, FL 32601)

LIAR - "Invictus" CD - Simply put, this is is an awesome straightedge hardcore/metal band from Belgium. Crazy fuckin leads with some great SLAYER-style riffs that would make any hesher blush. The thing I like about this is the speed. Most of the music is super fast, and stays away from the slower mosh-it-up style that has taken over the hardcore scene nowadays. They even do a great black metal song on the last track. There is a strong pro-animal, environmental, straightedge message in their lyrics. And of course they scream about the old straightedge standby, backstabbing! It is all about a "warfare against your drug generation". (Genet Records, PO Box 447, 9000 Gent 1, BELGIUM)

ROSWELL PROJECT - "Maggots + Lies = You" EP - Yeow! This is one of Pushead's latest finds and she is a doosy. San Diego's ROSWELL PROJECT rip things up with loose jangling guitars that alternate between rapid fire hardcore and slow screechy parts. Paint peeling vocals round out the package. Their style definitely reflects their hometown influences. This would probably look good over in Tom's "Weeping" column, but I guess I'll take the scoop. This is a Bacteria Sour release so you know the package is top notch. This comes with a bunch of FBI style "top secret" files as a take off on the bands name. Get it? There is also a cool poster insert and the record is on marble colored vinyl. Excellent! (Bacteria Sour)

16/GRIEF - split 10" - So your looking for that perfect gift for your Reverend down at the local church? I am sure this would fill his time nicely between praising Jesus and sucking off an underaged alter boy. The record contains one track from each band. GRIEF ooze through a another bonesnapping new one that's loaded to the gills with sweet negativity. For the 16 track I think I will quote straight from the promo sheet because it says it best. "16 smoked a bunch of grass and covered SLAYER's "At Dawn They Sleep" at about half the speed, none of the makeup, and tuned to b". There you have it. Now love it. (Pessimiser Records, PO Box 1070, Hermosa Beach, CA 90254)

SOCIETY OF JESUS - "Dei Miracoli" - EP O.K. so this is all the members of an old straightedge band from Italy called BY ALL MEANS. Whereas BY ALL MEANS was straight-ahead hardcore, this is chaotic thrash that goes from full tilt speed to slow brutish grind in the blink of an eye. Their lyrics are anti-racism, anti-politics, anti-fascism, and of course anti-religion. Fortunately they stick with more of a political edge, and avoid generic lyrics about being straightedge. SOCIETY OF JESUS also has a split EP out with a band called SUBSTANCE, and is worth tracking down. (SOA Records, c/o Paolo Petralia, Via O.da Gubbio 67/69, 00146 Roma ITALY)

V/A - "Cry Now, Cry Later Volumes 1 &2" CD - Here it is, the first two Cry Now,

Cry later compilations on one CD. These compilations are the shit. Check out this line-up. SPAZZ, CROM, STAPLED SHUT, EYEHATEGOD, GRIEF, 16, IABHORHER, LACK OF INTEREST, DYSTOPIA, DESPISE YOU, and many more. Do I really even need to describe the music on here? Oh yeah, and there are four bands tacked on the end that didn't make it onto the original vinyl releases. A fucking dominator to say the least. (Pessimiser Records, PO Box 1070, Hermosa Beach, CA 90254)

V/A - "No Fate IV" 2xCD - In my opinion, the No Fate series are the best compilations coming out today. As usual there are two CDs crammed with more punk bands than you can shake a stick at. 80 different bands from all over the world. Almost every song is of the fast hardcore and grind variety. I could never mention all the bands here, but when you combine bands like TUMULT, REAL REGGAE, PRETENTIOUS ASSHOLES, ACAO POSITIVE, UNWISE, PATARENI, KUNG FU RICK, 324, and OBNOXIOUS RACE all onto one compilation you really can't go wrong. (HG FACT, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano, Tokyo, 164 JAPAN)

V/A - "The Good, The Bad, And The Ugly" 3xEP - Here you go...a box set stuffed full of some of your favorites, and probably a couple you have never heard of before. ICE NINE, DISCORDANCE AXIS, APARTMENT 213, LA GRITONA, FORK, CRAW, CAVITY, FLOOR, 16, TOADLIQUOR, THUG, SLUGHOG, DEVOID OF FAITH, SPAZZ, DAMAD, ENEMY SOIL, and SUPPRESSION. Most of this compilation rips, but they could of left out the one record with the weak noisy rants of LA GRITONA, FORK, CRAW, and SLUGHOG all together. There are some songs on here that have been previously released, but the recordings are different versions. So do yourself a favor and find this set of records (limited to 2000), toss out the lame one, and enjoy. (Insolito, PO Box 540115, 10042 Berlin, GERMANY)

Endnotes:

1) I mentioned a while ago that SNAPCASE had broke up, well actually they are still going strong and playing out on the East Coast. I got my original information straight from their label. So I am not sure what is up.

2) I want to apologize to some of the people that have wrote to me, and I have not responded. I am the worst letter writer in the whole world. I have a small pile of letters I have been meaning to get to, and I will some day. I promise.

3) I have finally decided to suck the tit of the electronic world. I now have an E-mail address. It is xgoatcorex @hotmail.com Now you can send your love letters to me via the Internet! Oh how exciting. Keep in mind that my direct address is PO Box 13085, Berkeley, CA 94712.

5) Just when I thought the live shows around here were in the pits, AVAIL rolls into town and rocked the house. It really doesn't get any better than a AVAIL live show.

6) Ass Fuckin', Butt Suckin', Cunt lickin', Masturbation!

Death March. Part One—It began with a one liter bottle of Coke, a bag of taco ships and a convenience store egg salad sandwich. Store-bought egg salad sandwiches had become a staple in my diet since moving to Florida; the rest started me on my way to the end. I was with Discount, headed to Tampa for a show. The Death March, I declared with pride as I ate a taco chip and chased it with a wash of Coke, was my new diet. Eat to die! No nutrition! Eat for pleasure! Carpe Diem...and all that.

Sitting in a van, headed south on I-75. Pinned between two people writing. Alison's on my left. She's right handed. Keith's on my right; he's left handed. You do the math. Kevin was asleep. Bill was driving, as usual. The Zero Boys were pinned between my ears, pounding in my head through my headphones. The Zero Boys had been the soundtrack to many pivotal points in my life. This was the death march drive. The Promise Ring was their soundtrack. If I'm gonna go, I'm *not* gonna go listening to the Promise Ring. What a horrible death.

I took another drink of Coke and watched the flat Florida landscape whiz by for what would be the last time in a long time.

My theory on dieting goes like this: Eat what makes you happy. Simple. Free your mind and your ass will follow, an old hippy in Indianapolis used to tell me—every, single time I passed him on the street. I figured if I ate things that made me happy, my positive mental state would transcend to a positive physical state. And if not, what the hell, I was happy. And it wasn't like I wasn't already dying anyway.

Alison's diet made about as much as mine, and inspired me to begin my own asinine eating ritual. Her idea for the path of perfect health was to only eat food she hated. She went shopping for all the foods she couldn't stand to eat. If, over the course of her diet, she came to like something she hated, she wasn't allowed to eat it anymore. Her figuring was that this would force her to eat only when she was really hungry. No snacking. No unnecessary eating. No stuffing herself. My figuring was that she'd finally lost it. But Alison's diet worked out well for me, because I happened to like most of the things she hated. Grape Nuts. Lima beans. Split pea soup. Apricots. Black coffee. She happily shared her hated food. Unfortunately, starting my death march diet meant I couldn't eat a lot of her hated food. Too healthy.

Every time I move to a new town, it's like beginning a new life. Reborn. Every time I move away from an old town, it's a little like dying. To begin a new life, the old one has to pass away. I was dying. Again. I'd been doing a lot of dying the past few years. Indianapolis to Bloomington, to Washington, DC, back to Bloomington, to Gainesville and now to San Francisco. End of the line. Here I was, killing off a life that had just begun. One week to live. This time I decided to live out my last week like someone who knows they have one week to live and wants to milk it for all it's worth. Not some chump who knows they have a week to live and wants to live it like every other week of his life.

Everything is different. Living a last week of an old life is like living a first week of a new life. Everything looks brighter, every sound is louder. You hear things that before, you didn't notice. You see things you had become so accustom to seeing that they became invisible. The city comes alive, again. People have faces and personalities to match them. I wanted to live my last week of this life in Gainesville just as I did my first. Fun around the clock. Before I had a job. Before I was out of money. Before the city faded into background noise. Before I was old. I'd aged quick in this life.

When something is inevitable and expected, I'm the kind of person who likes to hasten its arrival. No waiting for it to blindside me. Head-on collisions may hurt every bit as much as getting blindsided, but at least the element of surprise is removed from the equation. My death march diet was a way to bring my impending death a bit closer a bit sooner. Instead of waiting, I was running to it. Pushing to the end, when I'd pack up this life and leave it behind for my new birth in a new city. My death had already been bumped up once, twice and now three times. The third by a real-life death. My death in this city all the sudden lost a little weight.

You see, I wasn't ready to die. Not here, not in this city. Not yet. Usually when I move, I can't get out of town fast enough. I run to the edge of the cliff, jump off because I can't take it anymore. This time though, this time, it was different. I wasn't ready for this life to end. Rather than prolong my death here, I was rushing into it. As little suffering as possible.

Part Two—Everyday is a little suicide. Everyday I'm a little closer to dying than I was the day before. Sometimes I feel like I get a double dose of suicide squeezed into one day. Or a triple or quadruple.

The unspoken understood. It's what everybody knows, but nobody comes out and says. Sometimes things are better left

unsaid. Just understood to be. In my crusade-style death march, I broke the rule of the unspoken understood. It made living the last week of my life in Gainesville uneasy and uncomfortable and edgy, like not knowing what was coming each time the second hand hit sixty. There was a lot more spoken and lot less understood since I broke the rule. But I had to. I'd always followed the safe route of not breaking the rules, allowing the unspoken to go unsaid. But sometimes the tension is too much to take. Sometimes the unspoken boils over and out of my mouth and the words, the unspoken came out of my mouth before I realize what happened. Like standing on the edge of the highest diving board, staring out over the edge, look waywayway down at the pool and people below; being scared as shit, then just running and running until your off the edge and falling, but your feet are still running. The Death March moves forward.

As soon as the words fell from my mouth into the darkdeadnight, I fell too. Didn't know what I'd done. Didn't know the consequences. The thing about being on a death march is that it's such a horribly selfish crusade. Little regard for those around me or the consequences of my actions on them. As I waited for a word, an action, a move of any kind, any reaction at all, I all the sudden became aware of the others. Of her and how my death march was maybe killing a little bit of some people not intended to be hurt at all. I waited. I asked. No solid reaction. My death march took a detour. Even if my death was slow and painful, I had to stay alive long enough to find out just exactly what happens when the rule of the unspoken understood is broken.

Part Three, Last Rites—At the end of each life, I like to think I'll be born into the next a little more wise. It doesn't always happen.

The last days passed. My death march diet was working a little too well. A good, strong sickness took hold of my chest and head and filled both with dark brown phlegm and unmentionable discomfort. My room reverted from a breathing space into a stark white naked square. My belongs were now boxes.

Tensions had eased all around, except for within my head. I was thrown for a loop. I expected the best and at the same time I expected the worst. But things continued on course as usual. As if the unspoken understood had not been exposed. There's nothing worse than not knowing. One way or the other. Yes or no. Hello, goodbye. Just a hint.

The last night my last rites were read to me. I said goodnight, fell asleep like any other night. It's always depressing when a last night of such a good life is just like any other night, even though it feels a little different because you know it's the last night. Last chance. Last breath.

At four a.m. she came into my room, crawled into my bed and fell asleep. I couldn't sleep. My bed was in my closet. It's usually comforting darkness closed in on me and made me claustrophobic. Hard to breath. Every move, every breath, every sound I heard and felt a hundreds more than usual. Sometime between four and eight, sleep stole me away.

My van was filled to the tiptop with everything in the world I owned. Indiana was my next stop; a brief visit with family and friends and old haunts before pushing on westward. I made a last round of the apartment to make sure I didn't leave anything, though I knew I would still manage to forget something. She gave me a letter, not to be opened until I got to Georgia. Not to be opened until it got dark. Nothing spoken but goodbyes all around. I pulled away, turned on the radio. "I left my heart in San Francisco" came on. I changed the station; I wasn't in the mood for irony. I honked and waved and headed out of town, stopping first for another round of quick goodbyes, stopping again for a bag of circus peanuts, a big, giant, black cup of coffee, an 8 foot rope of licorice, a bag of Doritos and a monster-sized Snickers bar. The death march did me in.

Georgia came quick. Dark didn't. She gave me a letter, a locket, a bracelet and 200 fuck yous. A monster with angels' wings she called it. A really good thing...with fangs.

Part Four, Epilogue—There's almost nothing more depressing than going back to your home town and being completely, utterly bored. My hometown had turned to a ghost town. Filled with memories and stories and ghosts, but not people. All the old places I used to hang out were now bars. All the people were gone. Not even a new crop of kids hanging out. You and I have both heard it before. You grow up, your friends grow up, the city grows up. Despite my death march diet, life goes on. Visiting friends in Bloomington restored a little faith in Indiana, but not enough to make me sorry to go. Driving across the country, through the plains, the Rockies, the Nevada desert, the Sierras and into San Francisco, doing the death march all the way. One ticket. No tape deck. Oldies stations and talk radio and shitty junk food for over 3,000 miles.

This is my new life and still, after two weeks, doesn't seem real. When dreams become reality, it's always hard to wake up. I am in San Francisco. My death march has ended. My sickness is gone. I feel incredible. Can you say that?

ENDNOTES

—>For those of you who are curious, I'm one of the new coordinators here. I also go by the nickname icki; I do a zine called Sty Zine, as well as a photozine called *ACTION!* (#1 is on Migraine; Jason Leonard from Florida is putting it out #2. Look for it late summer/early fall. Maybe sooner, maybe later).

—>I collect those old ring-type pull tabs/pop tops. If you see any on the ground (whole ones [ring+tab] only please), send 'em my way.

—>I'm putting together a zine/book of photobooth pictures. Send a strip (or square) of four, of yourself, or anyone else. This will be out when I get enough photos. And hey, does anyone know where I can get a copy of that book of found photobooth pictures put out by some guy in England back in the early/mid 80's? You can contact me c/o MRR.

—>I know they're from France and all, but if you get the chance, you should really check out the No Talents. Hot shit.

"For me, much of the world makes no sense, but my feelings about what I am doing read loud and clear to an inner ear and a place where there is no self, only calm."

—Wendy O. Williams' suicide note

Once again, a generation is asking itself where it went wrong. On April 6th, former Plasmatics lead-singer Wendy O. Williams, now an unbelievable 48 years old, killed herself with a bullet to the head near her home in Storrs, Connecticut. Friends say the teutonic princess of psuedo-punk-metal madness had failed to find happiness as a wildlife animal rehabilitator; she decided some time ago to kill herself to cure her social irrelevance.

Some irrelevance! Williams received full-length obits in every major publication in America, including *The New York Times* and *People* magazine. Acknowledged as a musical precursor to Courtney Love's Hole and the riot grrrl movement of the mid-'90s, Williams proved that a complete lack of musical competence could be amply overcome by a drive to succeed and a willingness to wear nothing but duct tape strategically placed over her nipples.

Critics dismissed such early-'80s Plasmatics records as *New Hope for the Wretched* and *Beyond the Valley of 1984* as sexploitative dross marketed to white pubescent males utterly devoid of musical sophistication. Of course, the critters were right, but they missed the point. Williams' standard act, which involved buzzsawing a guitar in half—while it was being played—was a post-Pete Townsend act of revolution disguised as pre-Judas Priest self-parody, the ultimate statement of knowing irony at the dawn of a period of Reaganist nihilism and a gleeful generational bridge from Boom to

X. Williams routinely appeared at packed stadium shows wearing nothing but shaving-cream—the duct tape had begun to take its awful toll—taunting her loutish audience into dousing her with buckets of water smuggled past unsuspecting security guards. Unlike free-speecher-come-lately Frank Zappa, however, Williams was repeatedly arrested for her insistence on showing off her spectacularly well-toned body; thanks to her we all breathe a little deeper from the sweet beery air of liberty.

Williams' finest musical moments are memorialized on 1982's *Coup D'Etat*, a sadly-neglected gem that somehow got lost in the shuffle between Soft Cell's "Tainted Love" and A Flock of Seagulls' "I Ran (So Far Away)." Ditties like "Put Your Love In Me" revealed the sensitive side of the singer that her boyfriend, former pornographer/manager Rod Swenson confided to *People*: "She was sweet and shy...very vulnerable and so sensitive."

But with Williams, the music was hardly the point. She was the last of her breed, an icon famous for nothing other than who she was, and who she was was truly frightening. She was the human manifestation of thousands of Marvel-DC superheroines, an ominous titan of massive breasts and developed triceps, the original version of *Star Trek Voyager*'s Seven of Nine. Her shining moment in the American cultural zeitgeist occurred with the 1986 release of Tom DeSimone's magnum opus *Reform School Girls*, in which she played the brutal prison archdyke to Sybil Danning's whimpering brunette-gone-wrong. "Let's beat the sh-t out of each other," Williams demands with authority no po-mo dominatrix could muster today. Perhaps it was her face, which was strangely featureless. In any event, what could be a better statement for a nation hell-bent on doing just that during the go-go Eighties?

By that time Williams had split up the Plasmatics, finding the legend she had created too artistically confining. She entered a rich period of musical experimentation, releasing the sludge-metal classics *W.O.W.* and *Maggots: The Record*, as well as a primordial rap effort under the nom-de-guerre Ultrafly and Hometown Girls. Ultimately the ascendancy of the kinder-gentler Bush era vaporized Williams' place to stand from which to leverage the world, and the proto-punker hung up her ripped leather bras. During the last decade of her remarkable life, Wendy drove to her job teaching cooking at The Learning Annex rather than off the stage into the audience. Sometimes she even took the subway.

In 1989—I think it was 1989, anyway—I was riding a downtown "C" subway under Yoko Ono's Upper West Side apartment building when I spotted an older, shockingly used-up woman wearing very, very, very tight tiger-print leggings and a surly expression on her manly face. I knew it was her at once.

"Wendy," I ventured, leaning across the aisle, "I just want to tell you that I think you're the greatest. You *rule*!"

"F-uk off, asshole," she growled, oozing spittle from the right side of her lip. I moved to the next car.

Wendy has joined Sid and Kurt and Stiv and Johnny, and the world is a little safer.

Doesn't it suck?

P.S. I miss Tim too. He was smart, funny and principled. He was great.

Please write: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108, e-mail: ted@rall.com.

Perhaps I should take up writing fiction because a fair number of people actually believed my satirical article about the Minneapolis vs. Chicago "Hardcore Wars." How anyone could seriously believe that the members of Charles Bronson dressed up in Ninja Suits and took out the entire Twin Cities Hardcore Scene with nunchucks and throwing stars is beyond me. Letters and phone calls of support came pouring in. Please, it was all a joke. There is no need to choose sides, gird your loins and march out to battle. As far as I'm concerned the Minneapolis-Chicago rivalry is a moot point; the real issue is Midwest vs. East and West Coasts. New York and Los Angeles were very important in the history and development of hardcore punk rock but the Midwest is where hardcore is happening right now.

With the sentencing of The Unabomber and the death of Eldridge Cleaver two more nails are sunk into the coffin of 1960's radicalism. I take most of the revolutionary rhetoric I hear these days with a dose of skepticism because to me hopes for revolution are pretty bleak. Demographically the tide has turned against those who seek change. The majority of America's population now lives in the suburbs. The majority of the population grows older and the once radical baby boomers are now more conservative than any generation since the new deal. The economy is booming and the distribution of wealth continues to concentrate more and more economic power in the hands of the elite. This elite has so effectively marshaled the forces of coercive state power and consumerist brainwashing that the majority of the oppressed classes have little clue that they are oppressed. Class-consciousness and radical left politics have lost the appeal to the working class they may have had in the heroic days of labor radicalism. Left politics are pretty well marginalized and discredited in the mainstream media. With the exception of a few outspoken intellectuals like Noam Chomsky most of the leading American radicals are either dead, in prison, or still fighting the battles of the 60's. The typical political radical these days is an upper middle class college student who is so full of shit no-one but their class mates will take them seriously. In my mind the struggle for freedom for the working people has been going downhill since we lost the Spanish Civil War in 1939. The 60's radical movement was very important and a pretty monumental but ultimately crushed by a combination of armed force and pacification. Armed force and repression was used against Black, Native American and Latino radicals as well as the most militant white groups. Drugs and corporate rock music pacified the rest. (I talked about this process at length in Heart Attack a while ago).

As I mentioned before the economy right now is booming beyond most people's expectations. If you are one the elite with the most to gain you are reaping profits at a brisk clip. Even if you are one of the millions of ordinary working stiffs you are probably not doing that bad. You will be told that prosperity is good for everyone and that the rising tide lifts all boats trickles down etc. Of course this is bullshit and we are getting paid just enough to keep us from complaining while the rich get enormously richer at everyone else's expense. Capitalism is an imperfect system. This country suffered serious depressions in 1876, 1893 and of course the 1930's. The stock market cannot keep breaking records forever without eventually crashing. We have built up a mountain of debt that could eventually collapse and take the whole financial system with it. At the turn of the last century we left the agricultural age and entered the machine age. Now at the turn of this century we are told that we are leaving the machine age and entering the information age. Unlike the products of the machine age that you can generally put your hands on, the products of the information age exist only in the ether. When the bottom falls out of this market what do you have? Millions of disenfranchised middle class people who will watch their life's work become worthless. Does this sound familiar? It should sound a lot like Germany in the 1920's. If the economy were to take a serious downturn and people began to question the status quo it would not be pushed by the radical left but the radical right. Far right politics have slowly drifted into the mainstream so far it would not be inconceivable to have an elected Fascist government a la David Duke.

Drive or take a bus out into an upper middle class suburb. Get out and walk around. Everything is clean, new, White, upper middle class and family oriented.

Schools, churches and of course shopping are located nearby with plenty of parking. Poverty, inequality and racial minorities are far away. The roads stretch for miles in every direction leading to similar communities. Do you feel the discontent boiling beneath the surface? The urge to shake off the oppressor and stick it to the man? Of course you don't, because it isn't there. This is the majority who is happy with the status quo. If they were all out of work tomorrow and the paychecks stopped coming while the mortgage and car payment bills kept piling up would they turn to the left? To one of the half baked Marxist parties or the anarchists and punks? I doubt it. Right away it would be God, duty, family, country and all that right wing shit. Fascism needs scapegoats, would it be corporate America? I doubt it; rather the targets would be immigrants, minorities and the "decadent" liberal establishment. Of course it wouldn't be swastikas and the Horst Wessel song but slick, hi-tech, user-friendly corporate fascism. Dismiss me as a paranoid crank if you will but this Orwellian future may not be further away than you think. Far Right political parties have enjoyed electoral success in Germany, Austria and Italy of late. As Dave Emory points out monthly in his column Fascism was not dealt a death blow in 1945 only a major setback. It adapts and reemerges to suit the age. . While most of us are used to seeing fascism come from the far right should not discount the idea that much of the middle of the road liberal establishment is so devoid of core values it could easily jump into bed with any regime which promised law and order and security in times of uncertainty. It is no secret that since the turn of the century law enforcement has made it a priority to crack down on leftist radicalism while largely ignoring the radical right and organized crime. As a result we now have only a ghost of a workers movement while the far right is well armed and organized.

One of the things that sticks out in when you read about the great depression of the 1930's is that people who were suffering stuck together, helped each other and persevered through sacrifice and mutual aid. If you read the oral histories like Studs Terkel's *Hard Times* or William Hull's *The Dirty Thirties* its full of reminisces by ordinary working people hit by hard times who felt that the hardships actually strengthened their families and communities. The rhetoric of the new deal was all about shared hardship, self-sacrifice and working together to beat the odds. That sense of optimism carried America through the World War and into the expansion of the 1950's and early 60's to be shattered by Vietnam and Watergate. Now we sit in a period of prosperity similar to that of the roaring 20's or the Eisenhower era. If the prosperity of those days was viewed to be only for the benefit of the rich than today's prosperity is even more so. The average wages of most working people have stagnated or declined since the early 70's. The optimistic figures we read in the papers are only of concern to a small percentage of the population. Like it or not most of us are only a few paychecks away from the soup kitchen. If there were another depression I think the body politic would act quite differently from the way it did in the 1930's. I cannot see today's self centered Yuppie generation embracing the kind of self-sacrifice and mutual aid that pulled our grandparents generation through hard times. Nor can I see the corporate establishment sharing in any blame for an economic downturn. This time around it will be more of the "every man for himself" attitudes that were made popular in the 80's.

Two months back I talked about war as the raison d'etre of the nation state. I hope no one gained from this the misguided impression that I am a pacifist or against war. I'm against governments and nationalism and all that bullshit but not war. War is a part of human existence since time immemorial indeed; a look at history could provide a basis for the idea that war is <u>the</u> reason for human society. It would seem the urge to conquer and destroy is as much a part of human nature as the urge to eat and fuck. It is not my place to alter human nature and war is a universal part of human existence period. I object to most wars because they are waged for the benefit of a ruling elite which does not itself participate in the bloodletting. At least in the Middle Ages you could see the ruling classes battling each other hand to hand with cold steel, rather than sitting comfortably in offices while the common man slaughters his comrades thousands of miles away. Regardless, there are often in history quarrels that can only be settled by violence, and the most pertinent of these is the struggle between the rulers and the ruled. The economic and coercive violence of state power has from time to time been met with real violence from an insurgent population. How can we condemn such fighters for freedom as Nat Turner's rebel slaves, the People's Armies who emerged victorious at Valmy, the Communards of Paris, the Makhnovist Partisans or Antonov's Green Movement, and of course the heroic militias of the Spanish Civil War etc. I don't necessarily advocate an armed struggle against the state today, but perhaps tomorrow. In any event I have no objection morally or ideologically. My main misgiving is this, most armed struggle, like most warfare is waged for the benefit of an elite. Millions of people who aspired to freedom died in revolutionary and national liberation struggles only to place in power a regime very much like the one they overthrew. Like I said last month I'm not exactly lining up for a uniform and a rifle to be a pawn in someone else's rise to power.

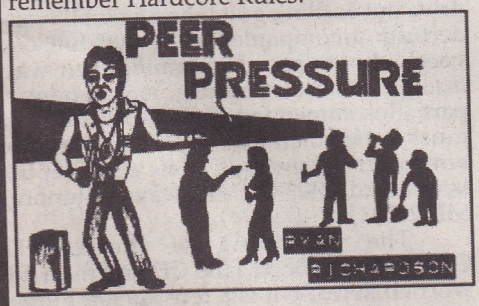
A few months back I stood on this soapbox and proclaimed to all that would listen some erroneous information about Dutch hardcore from back in the day. To be honest in several years of writing about the forgotten hardcore of the past I've received almost no feedback; indeed, most of it has been from Rev. Norb. But when I took on Jesus and the Gospelfuckers and Agent Orange my mailbox was filled with letters from Holland setting me straight. For the record, Jesus and the Gospelfuckers and Agent Orange were totally different bands with only a few of the same members. The two bands were friends and hung out together but were not the same. According to Ed at Wicked Witch records Jesus and the Gospelfuckers became Genocide Express (of Cleanse the Bacteria fame) not Agent Orange. One man who knows the story from the inside is Henk from Kangaroo records who released one of the Agent Orange 7"s. The way he tells it Jesus and Gospelfuckers had become notorious due to fights with the Nazis and their bad reputation with the scene's PC establishment. Some members left and Agent Orange formed as a new band. So I received an F in hardcore history for my Dutch segment, and I didn't even start on Pandemonium, Larm or BGK. So this month I'm staying here in the USA and talking about....

Tough Guy Hardcore. I'll say straight out I'm no big fan of tough guy hardcore. Mostly it strikes me as a bunch of suburban jocks playing gangster or skinhead dress up. Of course the macho attitudes and frequent right wing views of this genre often turn me off. I will say though that the first Cro-Mags and Sheer Terror albums are longtime favorites of mine despite any political disagreements I may have with them lyrically. One cannot argue with the two fisted power of the first Cro Mags lp and the bonecrushing pummeling of Sheer Terror's Just Can't Hate Enough. The cynical views and hopeless desperation expressed in the lyrics I often find easier to identify with than the idealistic ravings of self-righteous suburban punks. There is a certain hardcore reality that you can only live on the streets. It cannot be experienced vicariously through "virtual down out and homeless simulator" and those who can't identify have probably never been there. What I like the most about Sheer Terror especially is the brutal honesty that comes straight from the streets. This street level honesty to me seems closer to the roots of rock n roll as a form of expression than any art-rock "experimentation." Despite the fact that I enjoy these two bands I've been pretty uninterested in the majority of their progeny. This genre has been going for a good ten years and now I've found that only Blood For Blood can fill the big shoes vacated by Sheer Terror or the Cro Mags. This Boston band is the most brutal, tough street level hardcore band I've heard in a long time. Totally hate filled and alienated violent tough guy hardcore. Listening to their new LP *Revenge on Society* makes me want to take on society in a one-man war. As

COLUMNS

I've said before the best punk music is the product of anger and alienation and comes straight from the streets, a garage or a basement somewhere. Since there are so many alienated and pissed off kids around these bands tap into the feeling of these kids and become quite popular since many identify with them. This results in the band being picked up by a label that hopes to capitalize on the bands popularity. All too often the result is that the band is divorced from the reality of the environment which spawned them and their original fan base. This is why a band like Cro Mags have one good album and a couple of cheesball speed metal albums.

I will admit to being the guy who only likes most bands first 7". Especially with the punk of the late 70's and early 80's most bands were only truly great for one or two records before they wimped out or went metal. Time after time bands turn their backs on the old school and decide to "progress musically." I have no time for the "musicians" who want to expand their horizons beyond "simplistic" three-chord thrash. Please, change your band name and play metal or prog-rock quick. Nothing is more depressing than going to see a band you really liked when they were raw and aggressive only to sit through forty minutes of flaccid noodling to hear one old song. And please when I say in print how much I'm into a band like DRI or AOF or MDC or Discharge etc. remember I'm probably only talking about the first 7"! Until next month remember Hardcore Rules!



YOU'RE FUCKED. SERIOUSLY.

The MRR's powers-that-be have decided to go public with the revelation that some sick bastard has pilfered (stolen, ripped off, thieved) some extremely rare punk records from Tim's record collection either just before, during, or just after his death. By the time you read this, there should have been a list of missing titles printed in MRR. I think this is the wrong approach for reasons which I won't enumerate just yet. This decision has, however, allowed me to write about this situation which has been weighing heavily on my mind and those of other friends of Tim. There's a bit of background that most people probably don't know. I will try to give a quick summary.

First of all, Tim Yo was the most rabid of record collectors. He sought out the most obscure of the obscure and stopped at nothing to get a complete collection of world punk rock. What separated Tim from the other ultra-scum (i.e. serious collectors) was his willingness to deface his records and, more importantly, his willingness to share them. No matter how rare, no matter what price paid, no matter what record traded, all of Tim's singles and LPs got heavy duty green tape around the edges and were filed into the Maximum Punk Rock Record Library. Imagine searching for a record for a decade or paying $500 for a rare 7in. in mint condition only to put green packaging tape around all the edges AND letting most any bumbler slap the disc down for a listen. Most record buyers cringe at the thought, but that's what Tim did. One of the reasons Tim did it was probably to prove that he wasn't materialistic. On the flip side of that, it was also done to make the records less appealing to would-be thieves among the many people browsing the vast collection. Many years ago, I visited Maximum house in Noe Valley and descended into the Green Room (i.e. the record collection) and just about fell over awe-struck. Wall to wall records. A punk rock public library / listening booth / archive / nirvana. Every record on my want list could be handled, played, and recorded. I was able to dig out the rarest of the rare and check out the labels, the sleeve, even have a listen. I got to see and hear records I'd never seen before or since. I'm sure there are countless people who've had the same experience.

Over the years, there has been the occasional theft of records from the library. Some greedy fucker figured he'd take advantage of Tim's generosity and pocket the record. The record usually got replaced. The thief usually got caught. There are some things which make this recent theft different, a whole fucking world different. The simplest difference is sheer quantity and quality of records taken. It wasn't one title or even ten, but no less than 15 (and that's only what's been confirmed) in one fell swoop. The records taken are, for the most part, the rarest of the rare American obscurities (Absentees, Tapeworm, Child Molesters, Vomit Pigs, Dot Vaeth, to name a few), though there were some more obvious super-rarities taken like the 1st Fear and 1st Misfits. One could spend a lifetime trying to find some of these titles and never succeed. These titles can be found spread across Killed By Death volumes as well as appearing on almost every early punk want list around the world. Everybody wants these records. Subsequently, these titles command some heavy duty trade weight and/or heavy duty price tags. I guess at least one person in the world figured the only way to get them was steal them.

OK, that's enough background, enough restrained recitation of the facts. To the culprit: you're a grave robber, plain and simple. You're a vulture, preying on the helpless dead. You've pickpocketed the mourners at the graveside. You might as well be scanning obituaries to find out when a funeral will take place, so you can be sure to rob an empty house. You might as well be pulling the ring off a dead man's finger at an open casket funeral. You have proven yourself to be free of any conscience, any restraint, any respect. You've demoralized and saddened and angered many people. Thankfully, you have also proven that you're a complete fucking idiot wannabe destined to get busted. I suggest you enjoy your ill-gotten treasures in the comfort of your own room, shades drawn, door locked. Don't tell your friends. Don't try to trade the records for anything. Good luck trying to sell them for those big dollar sign flashing in your eyes. Those records are the telltale heart, baby... they're gonna thump-thump until you can't take it anymore (or someone else hears 'em), not so much because you have a shred of conscience but because the heat is on. You can't stroke your ego playing show and tell with other collectors. Why? Because you picked the wrong records, fucker. Because Tim had some records that only a handful of people in the world have and now YOU'RE one of them. Welcome to the lime light, fucker. You'll get caught because you stole glamorous records. Because you couldn't wait till Tim's body was cold before your thieving fingers had at his records. You don't think things out. You didn't strategize. You made it a personal slight instead of simple shoplifting. Wherewithall you have none. It may not be in the next few weeks or months, but I guarantee you Tim's friends and collecting acquaintances have your number. Those same collectors that can tell an original photocopy from a recent xerox, those same collectors that can track down band members and managers 20 years later, those same collectors that would otherwise be oohing and ahhing over your finds are gonna make things a bit uncomfortable for you. Everybody talks to everybody. There's even a handsome cash reward already dangled out there for anybody who puts the finger on you. Here's your chance to return them anonymously and not have to worry, worry, worry. Otherwise, keep looking over your shoulder. Listen to those bloodhounds barking and those pit bulls growling, baby. Your move.

Peer Pressure, P.O. Box 49984 Austin, TX 78765

I've been really busy this past month

finishing up with law school so I don't have much to say. I do want to mention that I've been told that the PROMISE RING has a video on MTV which is totally fucking lame. The "emo" scene better watch itself as it becomes less tied to punk and more wedded to the bullshit of *Alternative Press*.

*****

I really owe the fellow that put out the Toothsome zine and tape comp a big apology. for several months now I have forgotten to mention it. Anyway, I think tape comps are a great idea and wish more people would attempt to put good ones like this out. The bands included are BETTY'S LOVE CHILD, THE LEFT COAST, SEVEN DAY SAIL, KID KILOWATT, and NO DIRECTION HOME. ($3 ppd: Chris Gillis, PO Box 321, North Chatham, MA 02650)

Do you like the classic country song "Wanted Man." Well, check out the YOUNG PIONEERS side of their split with THE VAN PELT, because the first half of their first song appropriates that song's music and carries it off quite well, adding a bit of a raw honky tonk touch. Their other song is a bit forgettable. I wasn't aware that THE VAN PELT was still kicking around and this song doesn't exactly make me care that they are. Really weak indie rock stuff with very pretty unabrasive vocals over groovy music that might be background movie music. ($3ppd: Whirled Records, PO Box 5431, Richmond, VA 23220)

Personally, I think the vampire concept behind INK AND DAGGER hasn't traveled well beyond the first EP. They're back with a third EP, and both sides begin with an almost SWIZ-esque tune that gets ruined by length, rock indulgences, and tempo slowdowns. Included is a techno/electronica song. Can you say ROB R ROCK? (Simba, PO Box 340, Leeds, LS4 2XU, ENGLAND)

GRIVER has returned. If you haven't heard either their split with HELLBENDER or their LP, I encourage you to get to it! Those two releases rule! On this EP GRIVER continues with their very dark and moody but still quick paced songs. The sound has become a bit more herky jerky, whereas the older songs flow much more. This is good, but I think I prefer the older tunes.($3ppd: Point The Blame Records, 10738 Millen, Montreal, PQ, H2C 2E6, CANADA)

THE ENCYCLOPEDIA OF AMERICAN TRAITORS mix up some great political messages with the spastic blur of MOHINDER and the good crunch parts of CHOKEHOLD. Really interesting throughout and they don't muck up the quiet parts with cliched buildups to boom! ($3ppd: Ancestry, 1839 Pemberton St., Philadelphia, PA 19146)

Could anyone not like ATOM AND HIS PACKAGE? The combination of the music all coming from a sequencer and the lone member's overflowing nerdiness are sure to get a grin form even the most dour emo spoken word performer. "Hats Off To Halford" is an ode to Rob Halford of JUDAS PRIEST coming out and a suggestion that "today we're one step closer to hearing the metal dudes sing 'I wanna be a homosexual." (Vital Music, PO Box 210, New York, NY 10276)

MOLTO RUMORE PER NULLA may be the first emo-ish music I've heard from Italy. Overall, the music on their EP has a really slow tempo approach with strained vocals that occasionally will slip into singing. ($5ppd: Shove Records, Via Don Minzoni 3, 15100 Alessandria, ITALY)

SULLESPALLE DELLEPIETRE is probably the second emo-ish band I've heard from Italy. The production on this EP is rather strange. The bass is mixed in way high and has a really odd reverb tone that throws off the rest of the music. Underneath the not so good recording is plodding, fairly carefully and deliberately played songs with a rambling singer. This is a one sided EP. (Empty Chairs, Via Vico 22, 00196, Rome, ITALY)

If you ever wished that NOMEANSNO you focus more on making their songs faster and not showcasing their vocals then you might want to check out SCALE SHEER SURFACE. They have a really quirky sound that doesn't get bogged down in artiness cause they keep everything moving pretty fast. Not unlike that SST band with the big guy. (Conspiracy Records, Lange Leemstraat 388, 2018 Antwerp, BELGIUM)

The excellent PARTY OF HELI-COPTERS have just released their aces LP "Abracadaver" on CD and they will be touring in May and June. Be sure to check them out!

The letter that came with the IVY CROWN EP was addressed to "Dear Sir." Hey, just call me Tom. Anyway, they've got traces of that mid-west emo sound. I really enjoy the middle parts of their songs where things have a crisp, quick paced approach. Unfortunately, the beginnings and end are total indie rock and hard for me to stomach. (Backroom Records, PO Box 530722, Livonia, MI 48153)

Those of you looking for a healthy dose of folk tinged punk should check out the THIS BIKE IS A PIPE BOMB EP. Shit, Rymodee is in the band, I wonder if he still has those killer sideburns? (Ghostmeat Records, PO Box 54693, Atlanta, GA 30308)

Need a dose of slightly emo metal-hardcore with kind of strange vocal effects? HANDFUL OF DUST can deliver it to you on their split with SONG OF KERMAN. The flip side with SONG OF KERMAN has great production and good bass and drum emphasis that drives the music with cool guitar harmonics throughout. Good dose of politics as well. (Moo Cow, PO Box 616, Madison, WI 53701)

The new CABLE CD "Gutter Queen" is some spooky shit. This is actually the first time I've listened to them, because someone once told me they were a METRO-SHIFTER rip off, so I never bothered. I don't hear anything that would suggest such a comparison. Really dark lyrics over equally dark and pounding songs that are a bit faster then slow-core, but not much. A whole CDs worth was bit much for me, but it frequently has its moments. (Hydra Head, Po Box 990248, Boston, MA 02199)

SIXPACK is four guys from France who sorta look like the guys in PROMISE RING, but don't really sound like them. Their LP "Reading History" has a focus on the singing of the vocalist, but not so much to make it annoying. Cool hooks abound in all of the songs which are upbeat but in a melancholy kind of way. At times this can be in your face and then flow right into a relaxing chorus. (NRV Productions, BP 193, 42005 St. Etienne, Cedex 01, FRANCE)

The "Caligula Effect" CD comp was sent my way and may be of interest to a variety of folks because of the diversity of bands on it. A sampling include ENCYCLOPEDIA OF AMERICAN TRAITORS, AMALGAMATION, HAND OF GOD, REVERSAL OF MAN, ENEMY SOIL, and PIGDESTROYER. ($4 ppd, Eric Young, 3512 Carson Drive, Woodbridge, VA 22193)

I was quite surprised by the EXPLODER "This Sound Starts Right Now" LP. For some reason I was expecting so limp PAVEMENT-rock. This shit kicks. It reminds me of bands like SHOTMAKER without sounding like them. Great reliance on speed to drive out battling guitar and bass all wonderfully accompanied with two full out vocals shouting and screaming their way through. There is even a cool handclap part. Recommended highly. Shit, this is much better then their EP that I just now remember reviewing a while ago. (Reptilian Records, 403 S. Broadway, Baltimore, MD 21231)

The beginning of the LAND OF THE WEE BEASTIES CD had me a bit worried because it is a terrible soft guitar picking intro. Although there is a lot of soft stuff going on that can be way too disjointed, the band is able to pick things up to deliver a melodic punchiness. These parts can get lost throughout the CD but are worth hitting the search buttons. (Sunny Sindicut Records, 915 1 St. #c-166, Sacramento, CA 95814)

So, there's a new FUGAZI LP out "End Hits". It's probably the first one since "Repeater" that I've even somewhat enjoyed but there's just too much weird artiness going on that takes so much away from the parts with drive and an edge. (Dischord)

The last time I reviewed a MAKE-UP LP I caught some flack from my friends for saying that I thought what they were doing was fresh. Hey, I still don't like them but when I'm reviewing for the column they do stand out. The new LP "In Mass Mind" at

times almost gets me interested because they move away from aping gospel and soul and almost lay down some good rock n' roll. Just so you know, they don't like being heckled very much. (Dischord, 3819, Beecher Street N.W., Washington D.C., 20007)

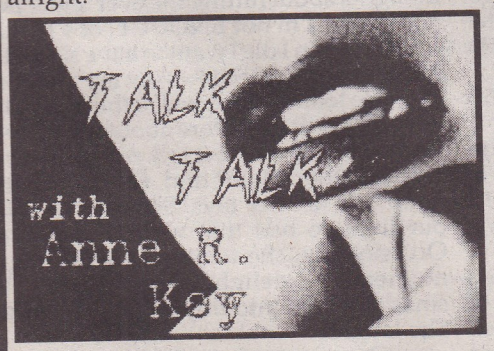
PIONEERS OF EMO

Listening to records in my collection I often come across precursors to what we now call emo in many places I wouldn't expect. For example, on the ARTICLES OF FAITH "Give Thanks" LP. The last track on side one "Everyman For Himself" has a really drawn out approach with some slow downs which place a lot of emphasis on vocals, and even a little piano. How about that.

Ok, folks, there's another column done. Thanks for the interest and please keep sending me stuff to review as well as any news you have. Take it easy.

ENDNOTES.

1. Several months ago I reviewed several bootlegs. They don't exist! It was an April Fools gag, so don't write me asking for help finding them and please leave Ken from Sound Pollution alone, he probably hates emo even more now.
2. LIFE...BUT HOW TO LIVE IT? do you like them? Me, too.
3. All mail can be sent to: 1950 McAllister #1, S.F., CA 94115
4. I won't be going to the Goleta Fest this year because I have to study for the glorious California Bar Exam. I hope the 71 guys will be there keeping the fire under the butts of the uptight kids. 71!!!!!!!!!!
5. Brian Of, I heard that you got pretty sick recently and I hope that you are doing alright.



Yeah, yeah, yet another month where the gossip flows in like molasses. Ian Mackaye has a pet monkey. No, I know what you're thinking, the monkey does not go and get him a Shasta out of the fridge because Ian's too lazy to get up and no, I'm not gonna say that the monkey is worn in place of hair on his head and no, the monkey doesn't sit on his lawn holding a little lantern! Said monkey is for the kids, man. The Converse sporting primate jumps around the stage while FUGAZI is playing and collects tips in a little mug. At one such show everyone spit and pissed and filled the cup with all sorts of bodily fluids but Ian wimped out and let Guy Pistachio drink it. The monkey was given to Ian by the Nation of Islam and no one knows why.

Dave Stein, who by the way is outraged by FUGAZI's misuse of a monkey, is suing former pop punk band, WESTON. I forgot why, but anyways Dave plays a menacing lawyer in a video made for H20. But in real life he's just a nice...oh wait a minute, in real life he's a menacing lawyer. Oh well, if you want to make fun of him check out the photo spread on 7 SECONDS Walk Together, Rock Together. There's a photo of Dave with a big ass mohawk. Speaking of WESTON, I'm not sure if they actually broke up yet, but Go-Kart, their label, is suing them for money owed to Greg's mom for knitting their T-shirts as well as getting sued by Cinder of TILT who started making T-shirts for em after Greg's mom got violent with them. Their manager is suing them for not returning her phone calls and Best Western is suing them for stealing their logo and a petition was drawn up by a large crowd of show-goers to stop letting Jimmy sing. By the way MRR's probably going to get sued by Dave Stein after he reads this but at least I didn't start about his tattoos.

The Late Wendy O' William's pieces of duct tape that adorned her nipples is supposedly being auctioned off at Christies for $30,000. So, far no bids.

Speaking of Mohawks and petitions and such, Bill Florio of Greedy Bastard zine was seen protesting a LOS CRUDOS show. Bill, has started a new organization called WARMO Wops Against Red Man's Oppression. It seems that a great many Italian Americans are quite angry about the loss of jobs in the major casinos as well as the threat of losing Columbus Day as a holiday. I dunno, I think punk rocks getting a bit too political for my tastes.

Ok, I find this one a little hard to believe but THE QUEERS are back together with a whole new rhythm section and get this, supposedly Joe has come out of the closet. What I heard is that he started dating a toothless mariner while taking a break from music and working on a fishing boat. Well, CHICAGO is from Chicago so I guess the Queers can be queer. Ok kids its time for Anne R Key's punk gossip version of MATCH GAME. DOA missed 4 shows on their US tour because Joey Shithead got stuck at the border BLANK. Tick tock, tick tock, tick tock. Hey I dunno, make up stuff yourself! See anyone can write this column, next month I'll do a Mad Libs version too. Blanks 77 lost another drummer to Renee's ass. Actually Joe King heard that Mike Blank was gay and made a play for him but... wait a minute it wouldn't be right of me to crack I mean, tell jokes about gay sex in this column. Would it?

Boston's IN MY EYES broke into a local pharmacy in Newton Mass and got away with about 40 bottles of Viagra. Its not known what the band plans to do with it, but impotence is a well-known reason for people turning straightedge so its anybody's guess. Getting back to who's suing who and monkeys for that matter, Furious George applied for a trademark and got a lawsuit pinned on them from the people responsible for the original Curious George books. Of course George immediately contacted the media and so far has scored articles on the AP wire as well as USA Today, all the New York newspapers and MTV News. Hey if Sinatra died a week later I doubt anyone would care. A settlement hearing is currently being held and it looks like the plea bargain is that FURIOUS GEORGE's drummer Michael has to confess to staring in SHOWGIRLS and that George Tabb stop trying to sing and play guitar at the same time. Evan the bass player is suing WHICH records for cutting all the nudity out of his book about GG Allin. Heather of the TEEN IDOLS is faced with a $100,000 penalty and/or a year in jail for kicking someone's ass in a down home southern brawl. Supposedly Fat Mike offered to help her out with some legal defense.

HATEBREED, a baseball hat selling hardcore act went on tour last summer with a video camera. What they did was spend all their time convincing girls to get into their van and remove their tops for the camera in trade for free T-shirts and CD's and whatnot. Well, the tape is now available through the Victory Records Mail-order for about $35. But another lawsuit is pending because the company that also owns the rights to the Pam Anderson/Tommy Lee Video bought the rights and the master tapes and plans on releasing it worldwide this summer on an interactive CD-ROM.

Monica from San Pedro DEFLATOR-MOUSE / A.I.D.S. is dating Jerry Springer. They met in NYC when she gave him a German Butt-Porn tape. I guess Jerry liked the tape and gave her a call.

Hey you turds! I never get enough email! Even the guys trying to hit on me and send me naked photos has died down, doesn't anyone love me anymore? What's the deal, write me. Annerkey@msn.com

A butterfly flaps its wings in Beijing. A tornado blows through Kansas. Tim Yohannan dies. Bob Guccioni Jr. sells *Spin* and starts a fashion magazine. Connections anyone?

COLUMNS

I don't know. But this month I want to write about *Spin* and death, so I'll make the connection. First, let me talk about *Spin*.

Although the punk establishment considers it *Rolling Stone* with a glossy cover, it's actually more. In a way, it's what Rolling Stone used to be. Used to be when Hunter S Thompson wrote for it. Used to be when it printed "fuck" and no one else would. Used to be when it had balls.

Spin printed AIDS articles challenging doctor and drug company propaganda. They included a free condom, provoking Christian wrath and causing fundie stores like Walmart to take it off the shelves.

On the other hand, while they've been ass kissy to some high powered groups, the ad department censors a Matador record ad. Why? It has the word "fuck" in it.

I come home and take a shit, as is my habit. While perched on the thrown, pinching brown drops, I listen to my voicemail.

"Hello," comes a voice, "my name is Eric Weisbart. I'm doing a story for *Spin* magazine. I'd like to talk to you."

Naturally, since it's 1998, at first I assume he's asking for my photo to run as the "Man of The Millennium." As I listen, I discover that's wrong. What he wants is to come over and pick up a bunch of my old MRRs. He's doing a story on MRR— for *Spin*. I call the number he leaves.

"Hello," answers the machine, "you've reached Eric Weisbart, music editor of *The Village Voice,...*" Wow! I got some macher.

Eventually, we make an appointment. I show up a day early and he takes me to his office. He's a young-journalist type with thick black hair just long enough to be alternative. He wears a sincere, pensive look on his clean-shaven face. His amorphous body seems just on the thin edge of 30.

OK, this could be anyone, I figure. I need to know if I should trust him to write something fair— at least about me. *The Village Voice* is so standard liberal there's no telling what his ideas might be.

I drop a few "homos" and "Negroes" in the conversation. It doesn't phase him. He talks like he knows what he's talking about. He also listens, letting me talk as much about myself as about MRR. I like people like that. As a matter of fact, I like this guy. It's not a "let's be friends and finish that vodka bottle" like. Not a "hey, wanna come over and look at my Minor Threat singles?" like. But something closer to "this guy wants to do something good and isn't out to screw people over so that makes him cool" like.

"Hey Mykel," he says, "you wanna write Tim's obituary for *The Voice*?"

"I promised one to Jim Testa," I say, "but I'll do one for you too. I seem to be the obit man these days."

GG Allin, Donny, Tim. "You write great obituaries, Mykel." It's not a talent I enjoy.

Now what about working with *Spin*? Am I collaborating with the enemy?

I've got no problem with lending my MRRs. Libraries have back issues. So does Ted at See/Hear. For me, the more folks that see it, the better. The problem is, Eric wants to quote me... and Ruth Schwartz, Jeff Bale and all the other toothless balding scenesters who provided the primeval forehead for MRR to spring from.

My first thought is "Would Tim have wanted it?" Not that he's down there watching, ready to send demons of retribution. Still, if you love and respect somebody, you don't wanna fuck 'em over. Even if they're dead.

Thinking about it, I figure Tim wouldn't have given a shit. People wrote stuff about him all the time. When it was negative, especially if it was name-calling, it pissed him off. When it was neutral, or supportive. He didn't care. No brownie points, but no lectures or purges either.

My next thought is: OK, this guy is gonna write the story whether I talk to him or not. Should he take his journalistic golden shower from my penis or from somebody who hates Tim. Or worse— from some clueless "rock journalist" who gets all his information from other clueless rock journalists. Isn't it better that Ruth, Jeff and I piss on him than you-know-who? At least he'll get it right.

Next question: What's he gonna do with the story? Answer: I don't know. Ben Weasel refuses to talk to him. The rock press used his words before, throwing context to piranhas. Misquoted, the devious perverts of the journalistic world remade his words for their own vengeful ends. He's seen, he says, too many asses get penetrated with remarks intended for something else. He won't be further lube on the probe.

Valid point, but I disagree. A hatchet job will be one anyway. At least I can try to soften the blow. Besides, how bad can this Eric-guy be if he'll print *my* obituary of Tim. I don't write like those other *Voice* guys. I'm not Mr. Popularity with that newspaper. He's taking a chance.

Eric is nice enough in person. He's interested when I call Tim "the Pol Pot of punk." He's more interested when I tell him that tough men's men like Jeff, Ben and I cried for the first time since we were in diapers, when we learned that Tim died. He's willing to shut off the phone, and just listen— very un*Voice-ish*. I trust the guy.

Jeff talks to him too. He knows Eric from his writing in California. Jeff didn't like it.

Bale starts his interview with, "I think your writing sucks shit and you don't know what you're talking about. Now, what can I do for you?"

I'm not gonna say go out and buy *Spin*. I hope I'll be able to scam a copy from Eric. You might want to just hang out in the store and read it. Find out if I made the right decision.

OK, that's the *Spin* part. Here comes death. Tammy Wynette, Wendy O Williams, even whatsisname from *Christian Death*. All in a month— maybe two. People talk about the coming "death of *Spin*" or the "death of MRR." These could be deaths too.

All of them might be interesting, even sad in an intellectual way, but ultimately they're no more than news. Tim's death, like Donny's was not. Neither of these guys wanted to die. Both were only slightly older than me. Both had more life and spirit than all the Krishnas in India. Their deaths didn't MEAN anything. It wasn't fitting, ironic, didactic or any other smiley-faced adjective. When some looney-bird walks into a schoolyard and machine-guns half a dozen kids in the playground, people call it a senseless act. God pulled one of those on Tim.

This isn't an obituary or a memorial. If you want that, read *The Voice*. I'm not writing about dead people— or dead zines— or dying ones. I'm writing about death itself.

A guy dressed like Willy Loman stands in Times Square. His blue suit hangs loosely from his body. A straw hat droops over one eye. He speaks into a handheld mic connected to a small amplifier, yelling about sinning and salvation.

Prepare to meet thy God! says the sign hung around his neck. As I pass, he hands me a leaflet.

"You're a sinner. You might die any day." he says, "then it'll be too late. Accept Christ now!"

"Sinner?" I say roused from my thoughts about hitting the ever fewer porno shops, "I'm not ENOUGH of a fuckin' sinner. When I die I want to have sinned so much my prostate comes out my asshole!"

He looks at me like *I'm* the crazy one.

I've written before about my view of God. She's about 9 feet tall, pretty, wears a black leather bikini and wields a fierce whip. We are her toys. She tries to make our lives so bad that we kill ourselves. Occasionally, she tempts us with fragile moments of delight. Before long, shit smashes them into tiny shards. We pray. She laughs.

Our job is to fight the bitch. To make the most of the puddle of puke we live in. To grab by the neck each awful day and wring some joy out of it. We're all gonna go sometimes. Maybe we'll meet her when we do. I wanna be ready. I wanna fistfuck the bitch and say, "OK, I'm dead, but I beat you. I used those good moments. Made some myself. Despite your cracking whip."

Things change. People die. Institutions die. Good and bad. Cool and shitty. They all come and go. Some leave their mark. Some don't. Tim, Donny, GG Allin, and all who are really great fight that bitch to the end. They keep going, doing what's right, no matter what tricks the bitch serves

up. Knowing she can't win, finally, she just knocks 'em off.

Will MRR survive Tim? Will *Spin* survive Guccione? Will I write more obituaries? Who'll write mine? And how soon? Who knows?

There no telling what nefarious plans the bitch goddess has cooked up. She'll find a way to fuck us over when we least expect it. There's no doubt about that. The best we can do is to live our lives hard while we're able. Not to give up. To do those things we've got to do while we can. To kiss who needs kissing. To interview who needs interviewing. To support who needs supporting. To fuck who needs fucking. To trounce who needs trouncing.

Make a mistake? Apologize, fix it if you can, and go on. Any minute that carpet is gonna be pulled out from beneath your feet. You're gonna take a nasty spill. Fall and you can't get up. Just make sure you can look back to your time on your feet and say it was worth the fight.

ENDNOTES:

—> You can read the whole hilarious story about the Spin/Matador censorship controversy at: http://matador.catalogue.com/escandalo/5/spin.html). Cosloy sure makes 'em look funny.

—> *Getting back dept:* I hate to tread on another columnist's sacred territory. But, with all these websites, I will. Besides egosurfing (that is, looking through cyberspace for references to myself), I also like to scare up some goodies. One of these is the Scam & Revenge site: http://www.sas.shaw. wave.ca/~corleone/revenge.html. Check it out.

—> The erotic carrot-plunger Ms. M sends me info about an exposè website that also exposes. At http://www.lairofluxlucre.com/detective/index.html, this site has all those nude celebrity pix you've been jerking off to. It shows the original head and body that they belong to, along with the replacement. Damn! I thought that DiCaprio blow-job was real!

—> *Further websites & nookie dept:* A nice forum on *other sexuality* has started at: http://www.danpedo.to/forum You'll find lots of intellectual stuff, though no pictures. My fledgling website is at: http://www.freeyellow.com/members2/seidboard/ you can even sign my guestbook, though I haven't figured out if it'll accept pictures.

—> *Moral dilemma dept:* ADULT CHECK is a website hustle. You charge $15 a year to your credit card. Since you have a creditcard, that means you're an adult. The site then gives you a PIN for access to a whole lot of stroke-able internet sites.

Here's the problem: I don't believe in censorship or age limits for anything except marriage. (There, the age limit should be 115). The whole adult check system sucks. On the left hand, therefore, I should freely circulate my PIN so anyone, regardless of age can use it.

On the other hand, the one I jerk off with, if I give my number away, two people with that number could log in at the same time. A.C. will know I've cheated and cancel the number. They'll never give me another. Worse than that, the whole system could break down. As with every other type of government invasion, the feds could close all sex sites in the name of "protecting the kids."

The solution: a scam. OK kids, you can do it. It's not that hard to get hold of a credit card from someplace. It's not that hard to use a search engine to find the Adult Check site. Of course, advocating this stuff might be illegal, so I'm not. I'm just letting you know it's out there.

—> *Just say NO to God dept:* Here comes another organization of the good guys. Called *Americans United for Separation of Church and State*, they fight the Christian Coalition and other forces of evil. You can get info for a SASE from AUSCS, PO Box 96033, Washington DC 20077-7123

—>*Some joker dept:* Some joker subscribed me to *The Christian Publications Bookstores* Catalog. Well, at least it's good for comic relief. My favorite is the CD ROM *Larry Burkett's Money Matters From Christian Financial Concepts*. Part of the description reads "Learn to glorify God with your money and start on the road to financial security..."

Glorify God with your money? Yeah right. Wasn't there something about a camel and the eye of a needle? Maybe cash lubricates the opening.

By the way, that same catalog reveals there's now a Christian Ska band called THE INSYDERZ, Oy vey!

—>*Further on the God Front dept: Pediatrics*, a medical journal, reports on U.S. children who died after their parents used faith healing on them. According to their figures, 80% of those children would probably have survived if they used standard medical treatment.

In one case, a 2-year-old child choked on a banana piece and struggled for an hour. Her parents called members of their religious group to pray for her. She died.

Then there was a 12-year-old girl whose parents prayed for seven months while a tiny tumor grew to 41 inches across. Then she died.

—>*Squatweiler*, a fun fem band is pissing people off by spamming folks to come to their website. Anybody who can be fun, sexy and piss people off is ok in my book. See for yourself: http://squatweiler.netenterprises.com

—> *First do no harm dept:* If you like coffee, but don't like the idea of Juan Valdez tied to a tree with an American whip against his balls, you might try *Equal Exchange*. This coffee company trades directly with small family cooperatives, cutting out the gringo middleman. They pay the farmers a fixed fair price and that price stays, even if the bottom drops out of the coffee market. That's what they say, of course. I haven't been to Columbia to check it out, but it sounds good. If you wanna talk to them, though, you can call 'em toll free at (800) 265-0629. Tell 'em I sent ya. Maybe I'll get some cool beans.

—> *With laws like these, how come everyone isn't an anarchist dept:* Newcastle, Wyoming, specifically bans couples from having sex while standing inside a store's walk-in meat freezer. There is no mention whether the sex is legal if the couple lies down.

—> *Late thanks dept:* I forgot to thank Norb for the scab on the side of my penis. Thanks Norb! The video sucked, but the magazine was well worth the pain.

This is what the tour looked like leaving Kenosha. Originally we only had three days off or unsure, but due either to controversy or promoters' lack of concern, we had many cancellations in May, and we didn't have enough time to find more gigs. We hoped to maybe find some shows on the road...we hoped to find something... anything...

Friday May 31st Whew..finally left Kenowhere, en route to Aurora. Originally we were supposed to play here and in Port Washington tomorrow, but Chicago was cancelled so Drunk Jon is letting us play tonight, pre-Vodkafest. The rental van is nice, as it well fucking should be. We all have bad sun glasses on and mine are already broken. I'm way fucking happy to be out of that shit hole. Where's the beer at?

Sunday June 2nd Arrived in Aurora Friday night to the slowest beer tapper I've ever encountered. There were some cool gutter punx on their way back to NYC, some Oklahoma punx, and some "punks" from Chicago suburbs all attempting to get drunk via this tap. Then "Keno-core" (I call them "Keno-corn") showed up after I assumed we had made a brilliant get-a-way. The show was in Drunk Jon's garage, which has an excellent newly-installed DIY P.A. system. The Oklahoma punx played first, young kids and they sounded pretty good (sorry-I Can't remember their name.) They were weird, like PC-fascists or something, but I was laughing as they ended up chasing "Keno-corn" out of there with two-by-fours and a baseball bat later in the night. We played a great set, Dean had 'em all wound up. We slept on Drunk Jon's "punk-rock floor" and everyone was pretty much

bombed by noon after waking up. We debated on whether to have a few before leaving (it was officially Vodkafest), but it was probably good that we didn't as we only made it to the band shell in Port Washington after much confusion. When we finally arrived, it had been raining all day, and there were only 50-60 of the 200-300 left that Duane, the promoter, said had been there before the rain started. We stayed dry in an American Legion bar directly across the street from the band shell. Die Monster Die played proceeding us. Dale, the singer, does an incredible Ozzy impersonation. We played well, with everyone left huddled under the band shell, despite Joe's guitar being fucked because of the rain. We hung out in Duane's bus, drinking all of these kids' beer while they were all tripping on acid. Mike Beercity showed up, and we hassled him, of course. Duane was so upset by the rain and the turnout that he pulled out of completing the fest today. We ended up in the American Legion bar and Moon ended up springing for a motel room. Aside from the motel clerk, we haven't been hassled yet. So far we've made $10, an eighth of weed, and a few cases of beer between the two shows. We're on the way to Madison, where we could not confirm the show before leaving Keno.

Monday June 3rd We're sitting in the van in a parking garage. We're burnt, we've been sitting here for several hours. Nothing else to do but wait. Arrived here in the PC capitol of the midwest, of course there was no show. We called Tim Offensive, he took care of us last night. He's trying to throw a basement show together for tonight. We got drunk at Tim's last night while he interviewed us for his zine. Woke up early this morning as Tim had to go to work, we went to the soup kitchen (best one I've ever been to) and now here we are pathetically killing time in a parking garage. Moon, Joe, and myself got stoned and laughed ourselves sick again last night. There's seemingly few punx here for a college town. Minneapolis tomorrow. What a fucking detour...

Tuesday June 4th On the way to Minneapolis. Lack of sleep is getting to me. I have one dollar left. Tim Offensive and his friend Matt were really on the ball yesterday. Tim hustled up a basement show, which we ended up not doing, there were only like seven people there. Matt found us a set at this cool bar, OKAY'Z Corral. Free Huber and Nicole, the most beautiful bartender in the free world, what more could we ask for? We played with a band from Atlanta, Tweezer, who at first appeared as if they were some alternative college rock band but proved me wrong. These folks ROCKED! We played a great set, Dean was running around on the bar, there was a decent turnout. One of the best bars I've ever played. This kid Ray, the one who was originally supposed to do the show, showed up, and man, what a dork. He even tried to steal one of our albums after already buying one from us. If you read this, Ray, do everyone a favor...GO KILL YOURSELF. You do as much for punk as Merle does for his dead brother. Tim took some great pictures of us in the alley next to the bar. We actually got paid ($34) and we all got blotto. We met this wonderful girl, Ann, who let us crash on the floor of her boarding room. Joe kept waking me up all night, frantically asking me over and over what city we were in, as if it actually mattered. I don't remember too much else. Arrived in Minneapolis Tuesday, pulled off of the highway and phoned Felix Von Rockstar, who informed us that there was no show for us to play. We had called and called him, because we really wanted to play Minneapolis after hearing so much about the scene there. Originally Felix had said that his promoter partner, Jack, had some problem with us, but that Felix did not. The last time we had talked to Felix, he said things were cool and that we were on. Anyways, so there we were, in this gas station and Felix is trying to tell us that there is no show. Being about three seconds from a nervous breakdown, I put Dean on the phone and he convinces Felix that, "yeah, we ARE going to play." So Felix tells us that it would be fine by him but that we would have to convince this guy, Jack.

Thursday June 6th So we give Jack a ring and he was like, "What problem? I like you guys!!" The show was moved to last night from Tuesday, Man is the Bastard was headlining, along with some weird local noise bands, one was into P-TV/ TG.....Tuesday night we hung out at the CC Club (2 for 1 happy hour college bar) and Lyle's Bar, which is where a lot of punx and weirdos go to drink. Met up with my old friend Matt from Ann Arbor, who said we could crash at his place, "CASTLE CHAOS." We went there and Dean passed out from exhaustion right away and Moon, me, and Matt stayed up talking. It was cool to catch up with Matt, I hadn't seen him in a long time, since I was still in Ann Arbor, half-dead from illness. So Dean wakes up at like 5am, freaking out because he couldn't find us as we were sleeping in different parts of the "castle" and he ends up waking u p Rik (from Civil D, who had just finally fallen asleep) and freaks Rik out, who has to calm Dean down enough to go back to sleep. Dean wakes up at 10am, and still unable to find us, takes off thinking we had slept somewhere else. We woke up, and not finding Dean, nor knowing what was going on, we walked to the van, which Dean had taken to go look for us. Confused and pissed, we walked back to the CC Club (2 for 1 happy hour 10am-10pm). We went back to the "Castle" after a few rounds each and Dean finally shows up and was like, "where the fuck you been?" We explained how we had been there all along. What a clod. We went to Extreme Noise/ Profane existence where I drooled over all the records I couldn't buy. We hung out at the "castle" for the rest of the afternoon, where there were haircuts for all (except Joe Hairfarm). Another old friend from Ann Arbor, Kohei, showed up. He gave me his bass back then, as I used it more that he did, and I still do. I was happy to see him doing well, I guess he's into hopping trains and smoking pot now. After hearing so much about the Minneapolis punk scene, of course it didn't meet my expectations, but it still seemed like everyone takes a lot of the advantages and benefits the scene has to offer fro granted. Everyone seems very clique-ish. I heard a lot of complaining and talk of moving away, but the punk community there is one of the strongest I've encountered in recent years, despite the obvious lack of unity. But I suppose having someone around like Felix, with his hand in nearly everything that goes on, I would grow apathetic and disillusioned also. We showed up at the Bombshelter, a decent little basement which Jack holds the lease to, but lets Felix run it all, as Jack wants nothing to do with Felix. We unloaded and learned that we would play first, as we were a "last minute addition" to the show. We stalled as long as we could, waiting for as many as possible to show up, which turned out to be a good crowd. We played a good set, despite the tiny P.A., and Dean made sure to explain that we are just a PUNK band, non-political, anti-everything, and that all the rumors about us were all bullshit and that if anyone had any doubt or concern about us to come talk to us for themselves and see that we are only four mental drunken clods that mean no harm to anyone and we only cut up on everything because it's the only way we can deal with the sickness of reality. Too bad my old friends showed up late, everyone assumed we would be playing later in the night. We ended up hanging around drinking, smoking pot and talking to people and we ended up at Lyle's, bombed again, happy that we 'got away with it.' Jack was there at Lyle's and apologized about how fucked up the whole situation was and bought us a pitcher of beer. (Minneapolis has a lot of good local brews, cheap.) We ended up getting paid $55 all together, after the guy working the door felt bad and skimmed like $20 off the door for us. We ended up staying at this house down the street from the Bombshelter as we figured we weren't welcome anymore at the Castle as things got more tense between Dean and Rick concerning a blue-haired girl who was with Rik. The people who lived at the house were way nice, we woke up and got to take showers and everything. Now were en route to Hammond, where the show there is up in the air. I would like, no, Love to come back

to Minneapolis when we can do it "right." I suppose things went pretty good considering that first phone call we placed after arriving in town Tuesday. Someone on a bike scraped the van all up at some point, this van causes as much worry as trying to tour in a punk-van bomb; "worrying if it will make it" versus "trying not to trash the nice van".

Friday June 7th On the way to Michigan. Never made it to Hammond, we stopped in Rockford to say hi to Sick Rick (from Apostles Of Gein) and to phone ahead to Hammond. No answer. The guy had called us before we left Keno to tell us the club had been shut down, but that they would find something for us, at least a place to crash and cold beer. No answer, whatever. We ended up springing for another motel room and we got drunk. On the way from Minneapolis we passed through La Crosse, saw the Old Style Brewery. We stopped at the nearest bar and had a few (of course,) A brewery worker bought us a pitcher because of Dean's Old School (Old Style) tattoo. We did the punk rock tourist thing and stopped along the Mississippi a few times , too. We're on the way to Flint, my hometown, which will either be great or horrible.

Sunday June 9th Stress high, money low. Moods, fucked. Beer, in hand. Pulled into Pittsburgh this evening. Alex, of Submachine, left us hanging out to dry. Should've known this was all going to be shit, as soon as we got here we witnessed this nasty auto accident. We're in yet another motel room, we couldn't find any punx around here. It was an easy drive from Flint, at least for me as I'm still zoned out from these pills Kathy gave me last night. Played Flint last night, we accomplished what I wanted to do there; make all the "real" people there happy (all three of them) and bum everyone else out. We had a great time there despite having to rent a fucking room in my hometown. I got to see a lot of folks I hadn't seen in a long time. And the Torch still serves a great pint of Guinness. I took the guys to see the pool at the hotel in which Keith Moon drove the car into back in '68 or whenever. It was weird as fuck being back in Flint. Joel, the promoter of the Local 432, is as aloof as ever. He had some small complaints about us (alienating what was left of the audience, drinking in the van, the cloth stage-skirting got tore off) but I think he liked us as he had a grin on his face the whole time he was explaining the above problems with us. We explained that we meant no harm and apologized and me and Joe even offered to repair the stage skirting. All in all a good show, despite most of the kids leaving early (we played last), it was good to show Flint what hardcore is really about. We received $65 (the most so far) and Joel said he'd have us back. It's funny how much people can change in the course of a few years. We are sloth. Slob core Drunk rock. We don't have a clue, we have three days to kill and get to NYC, no money and six beers. I guess we're playing on the 26th in Milwaukee with Submachine. See you there, Alex...

Tuesday June 11th Whew...bad hangover today. Whiskey and beer. Called Alex Monday morning, spoke with his roommate/ Submachine band mom, Cyndi, who directed us to their gaff. They RULE!! She's fed us, bought us beer, did our laundry, took us out, etc... Two days of total slothness. We swilled beer all day yesterday and Cyndi took us to this "alternative" club where Alex is a bouncer and got us all blotto. As we were leaving Dean jumped into a fight because these bullies were way out of line. He escaped just as the pigs showed up, in some girls' car. We're not sure what exactly happened, we just know someone ended up bleeding a lot, and it was none of us. Cyndi even gave us some money to buy some weed and I went with this guy to go get it while Cyndi, Joe, and Moon waited in the van by t he club. We get to this house and I had lost the money, so I'm like, "fuck it" and start walking back to the van. I find the money on the sidewalk so I go back and get the weed and go back to where the van was parked and it's like, gone. So there I am in downtown Pittsburgh, bombed, lost, broke, and alone. Nothing to do but start walking so I got high in an alley and started walking, getting more lost. I explain my situation to this really funny cab driver who proceeds to give me a free ride to the wrong side of town. Hilarious. I ended up getting jumped by some young folks who obviously need my weed more than I do, so I "graciously" give it to them. More walking (actually, staggering by now) and another cab driver gave me a ride and directed me back to Alex and Cyndi's. I never walked across so many bridges in my life. It's beautiful here in Pittsburgh, not at all what I expected. We're off to NYC tomorrow. We're hot and stinky and getting drunk again. Cyndi says we're the stinkiest band to ever stay there next to the Pink Lincolns. We've been swilling beer all day and Joe just said, "I think it's time we start drinking, guys..." Brilliant, eh? Too bad there's no place to play here, the club closed down.

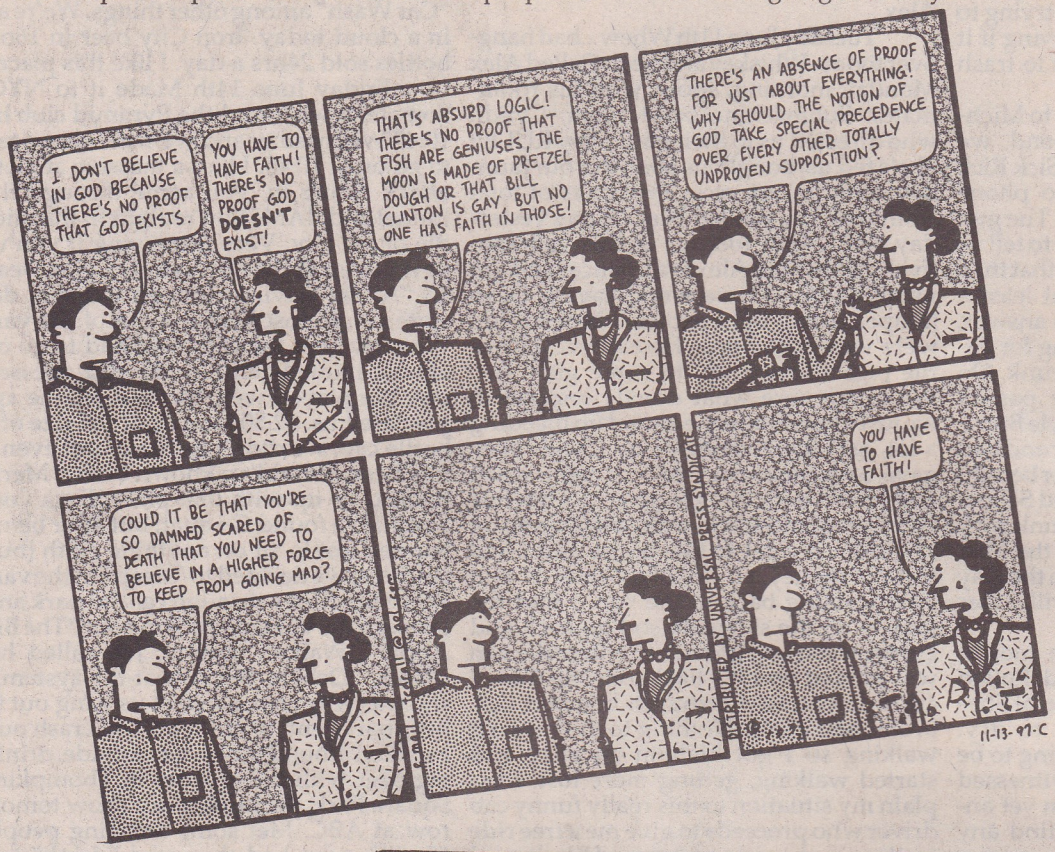
Wednesday June 12th Driving across Pennsylvania, long ass drive. The state that doesn't seem concerned with cleaning up it's road kill. We'll probably be late for the gig tonight. Cyndi made us an awesome pasta dinner last night and took us out to a bar. She fucking rules. I want to nominate her into Punk Rock Sainthood. Submachine is lucky to have her, we were lucky to know her. We were walking back from the bar and stopped at the 7-11 or whatever to get some munchies and Joe, Moon and myself were waiting out front when this pig van pulled up and was checking us out and I thought I was getting arrested for sure because Joe's joking, "Hide the stuff, Kenneth, come on man, lose the stash, etc..." Hilarious. I stayed up talking with Cyndi all night, watching "Car Wash" among other things. We're all in a cloud today. Iron City beer in 16oz. bottles sold 24hrs a day. I like this place.

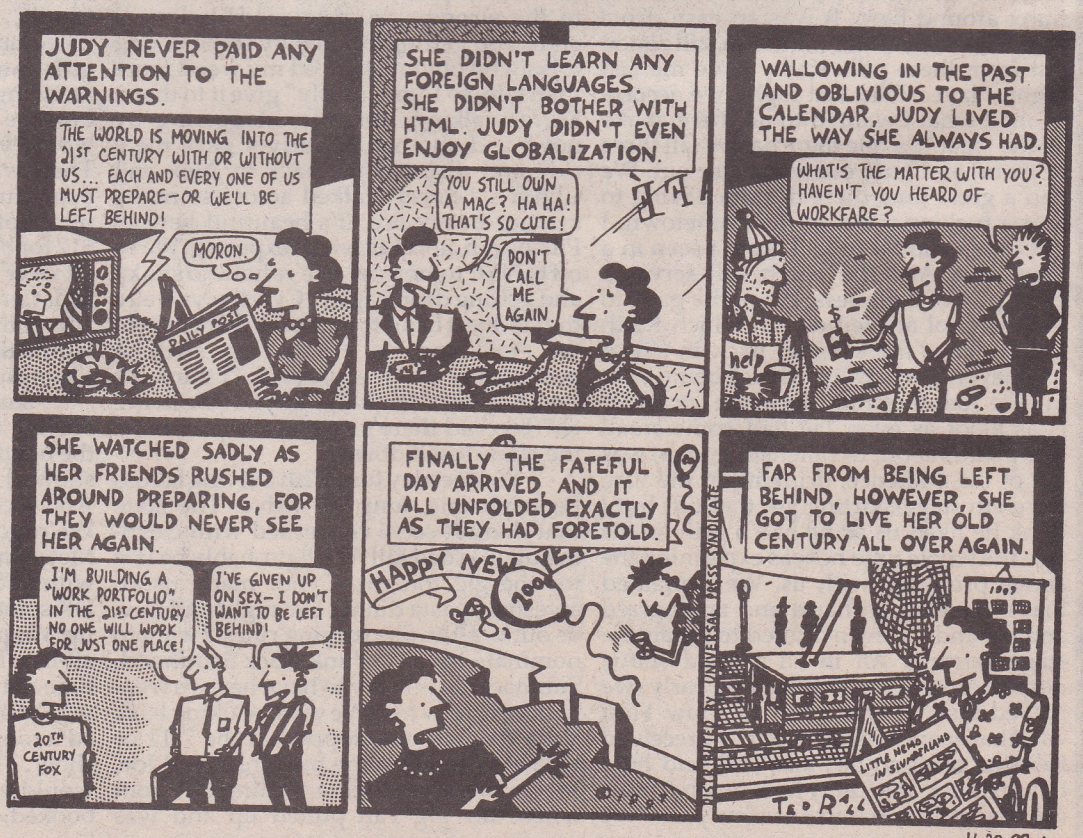
Friday June 14th Made it to NYC. Somehow we found the Pyramid club by 10:40 Wednesday and we were supposed to go on at 10:45. I had a massive anxiety attack riding in, you come through the tunnel and BAM! You're right in the middle of the city. Very unnerving if you've never been to the city before. I give Dean an "A" on driving through the shit, despite my almost jumping out of the van. We arrived at the club, and had to go on almost immediately, sober and stressed out. We played well, too bad no one appreciated us. $2.50 for a draft the size of a bottle cap, we didn't get paid, not even a free beer. Should've known better, Merle hooked us up with that place. Fuck you, Loren. We found C-squat, but after being warned not to sit on anything cloth (bug cultures) we decided to "sleep" in the van. Woke up, drove through central park and through the village, checking out "The Big Apple". Walked around, Joe called his friend, "Debbie Boyle-beat-the-system," she was way cool, shell let us hang out in her apartment, to clean up and crash out. I walked around the lower east side, drinking beer with the crusties in Thompkins Square Park, promoting our show tomorrow at ABC. Met some amazing people "Swill", who had the word "drink" tattooed on his left arm about 200 times. The girls from L.A. who had just flew in, not knowing anyone or anything, just to check out the village on vacation. I wish I would've had some money for drugs. There was a pig who looked just like Herman Munster but only bigger who kicked us out of the park for drinking. I sponged $17 for bee r somehow. I ended up puking all over the sidewalk in front of the C-squat, and kept drinking. My kind of town. I don't think I could live here though, they would find my body in a dumpster within a month.

Saturday June 15th Oh fuck I'm sick. Played ABC tonight for four people and the bands. $10. Pete from Hardcore video showed up to tape us and feed us free beer. ABC is cool, too bad about their problems. We're going to drive to Cleveland tonight. Met some cool punx from Europe. Played with URBN DK and REMISSION. URBN DK sounds a lot better with their new line up. We played a great set, had a good time all-in-all. Met Billy from CBGB's. Next time maybe we can get a show there, that would be the amazing. ....until 4am, rented a room woke up.....into Cleveland. No show. The guy was like amazed that we would even assume that we had a show booked, after confirming it with his room-

mates over the phone before we even left Keno. The bar was cool, though, as was the bartender. Dean said, "fuck it", rented another room and bought a bunch of beer. I threw up in the pool but no one noticed. I guess we get to drive home tomorrow. This was a fucked up tour, never again will we try to book a DIY tour, it just doesn't work, you can't trust people as people are FUCKED. I'm going to kill myself when we get home. Fuck, whatever happened to Punk Rock in America.....

thanks, mike@beercity.





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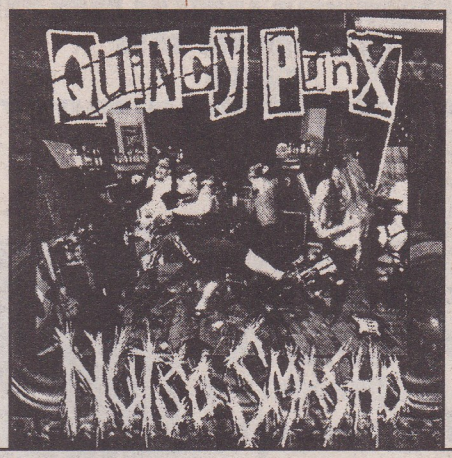

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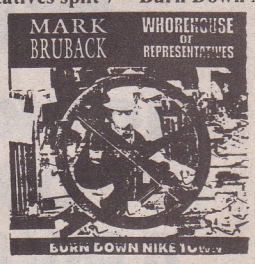

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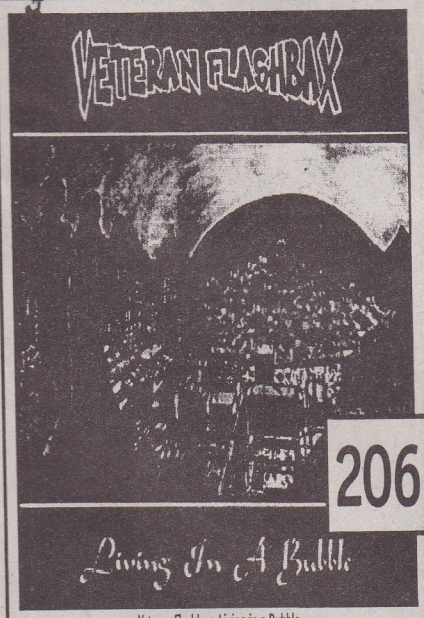

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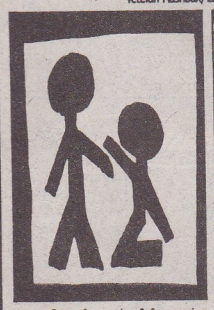

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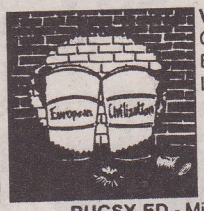

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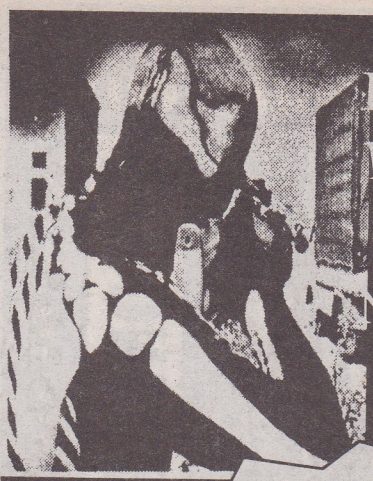

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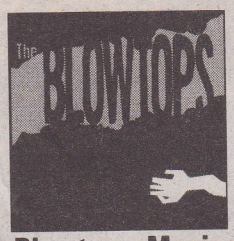

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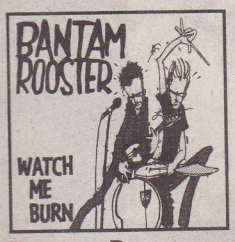

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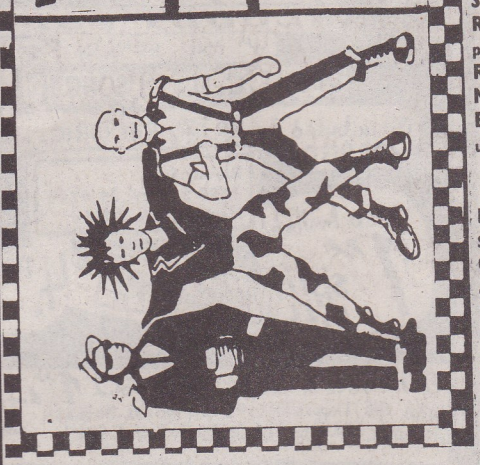

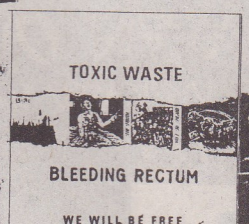

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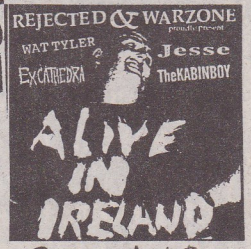

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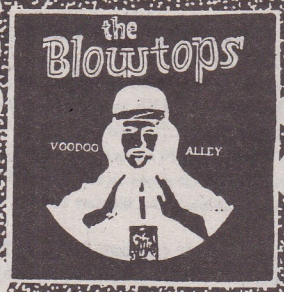

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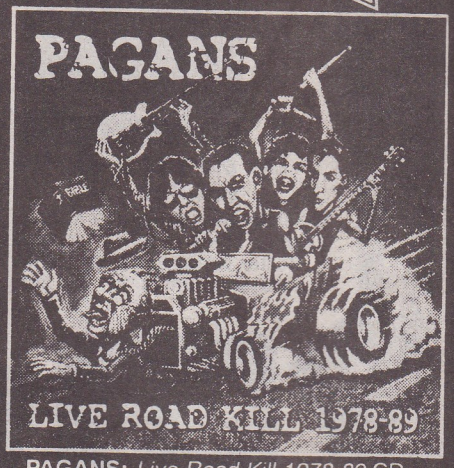

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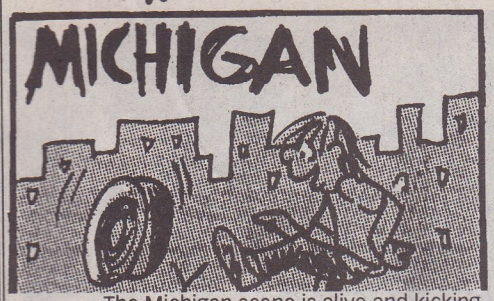
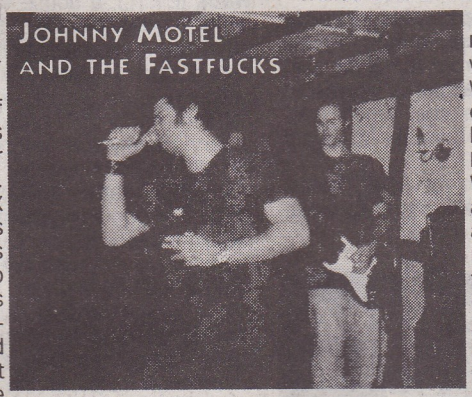


The Michigan scene is alive and kicking no matter what anyone says.

For small local bands that are touring, the **Magic Stick** is a great place to play. They have been booking lots of punk shows and the place is big enough to get some serious slamming going. Bands such as VIOLENT SOCIETY, BLANKS 77, and NASHVILLE PUSSY played recently. They also book a lot of local acts to back up the out-of-town acts or for shows of their own. (Magic Stick 4120 Woodward Ave, Detroit).

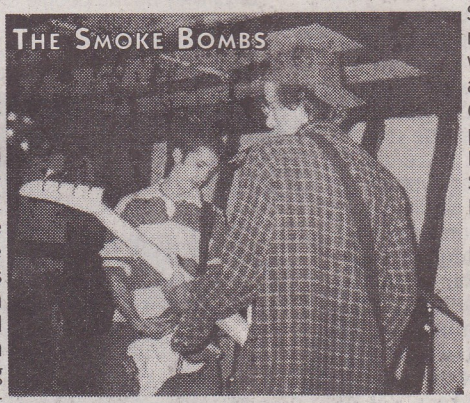
The **Gold Dollar** is a much smaller place, about the size of the old Detroit punk hang out Blondies (now a parking lot). They also book some great punk acts from out of town (HOOKERS played recently) and a lot of local acts. This might be a good place to play for a relatively unknown band. (Gold Dollar 3129 Cass, Detroit Phone: 313-833-6873).


JOHNNY MOTEL AND THE FASTFUCKS

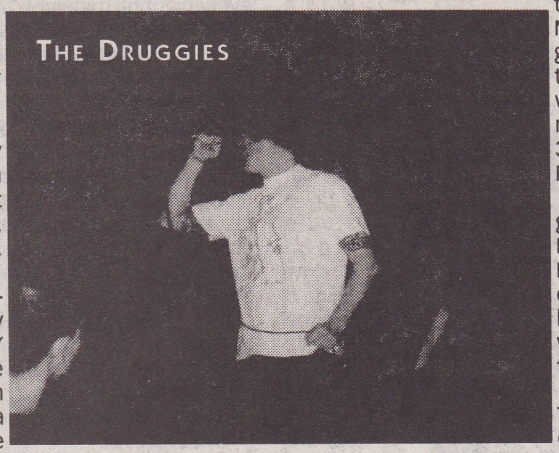
And of course there is **Clutch Cargo**'s for the really big bands. MISFITS and NOFX recently sold this place out. But it is still a great place to play. Cold beer is available, stage diving is tolerated, and you can get up front if you really have the will-power. It's an alternative to **St. Andrew's Hall** in Detroit, and I'm always happy to see a place booking decent punk shows. (St. Andrews Hall 431 Congress, Detroit Phone: 313-961-MELT and Clutch Cargo's 65 E. Huron at Mill, New Pontiac Phone: 248-333-2362).

And now for the important stuff, local bands.

A new local band with members in both Detroit and Windsor is **JOHNNY MOTEL AND THE FAST FUCKS**. JOHNNY MOTEL has played out several gigs in Canada (Press Club, Spotted Dog, Coach and Horses) and Detroit (Magic Stick, Gold Dollar). They play a sort of rock in the vein of NASHVILLE PUSSY and the HOOKERS, and the shows are always energetic. Broken glass, smashed equipment, thrown beer bottles, getting hit with the microphone, and tipped over tables come to mind. Check 'em out on the web: http://www.broken.net/~holpa/personal/jmotel/ff.htm.


THE SMOKE BOMBS

Our favorite local act the **DIRTYS** are back from their Crypt Records tour of Europe and should be playing again locally with the HOOKERS. Their new LP "You Should be Sinnin'" has done very well and they have had great interviews in MRR and Flipside recently (along with a zillion other zines). (Crypt Records USA 1409 W. Magnolia Burbank, CA 91506).


THE DRUGGIES

The **DRUGGIES** (formerly known as FRANK MY UNCLE'S BAND) are tearing it up in Detroit. They have a new single "Hate Your Fuckin Guts" available on Dogs Blood Records. I recently saw them at the Magic Stick, and I'd like to say thanks for the cookies. They gave out some awesome chocolate macadamia nut cookies to the audience (probably hoped for some drugs in return). Why they have NIN tattoos I don't know. (Dogs Blood Records 125 East Walled Lake Drive #2, Walled Lake MI 48390).

MOLOKO PLUS is a great new band that I saw recently with The MURDER CITY WRECKS. I guess this band has ex-members of the Detroit bands SCREAMING BLOODY LEPER CHILDREN and The BEER WHORES. They really rocked and I can't wait to see them again. BTW, MOLOKO PLUS refers to the LSD laden drink that the droogies in Clockwork Orange drink before going out a-head bashing. Thanks to Kenny from the FAST FUCKS for that information. Great name.

The **MURDER CITY WRECKS** had their CD release party a few weeks ago at The Magic Stick. I guess the review of the CD in MRR kinda says it all for me. Great show, and the band members were cool to talk to. Sorry again to them for putting their name at the bottom of the flyer for that show (they were supposed to be the headliners).

EASY ACTION played last weekend at the Gold Dollar. This band is fronted by the ex-singer for NEGATIVE APPROACH, John Brannon. I was at the REVEREND HORTON HEAT show at the State Theatre that night and missed EASY ACTION, but I can't wait to catch up with them again. I hear this is a really decent band, and they have played out a few times. (Gold Dollar 3129 Cass Detroit 48201, State Theatre 2115 Woodward, Detroit. Phone: 313-961-5450).

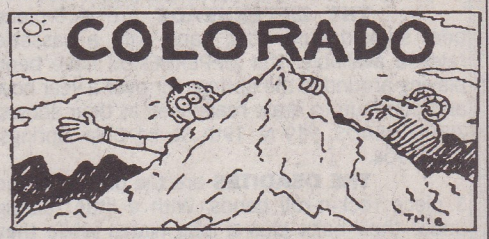
SMOKEBOMBS are a new band to me, but they left an impression. They play fast manic hardcore at the pace I love. To me it sounded a lot like early PLAID RETINA. They played a Coach and Horses show in Windsor Canada with the FAST FUCKS and then I saw the band slam dancing to MOLOKO PLUS a couple days later. I am looking forward to hearing from them again soon.

PLAN III is another local band that hasn't had much exposure. I haven't seen them live but the guitarist gave me a demo tape of them live at the Old Miami. They sounded great, and I can't wait to catch them live with The DIRTYS next month. (Old Miami 3930 Cass, Detroit Phone: 831-3830).

There's a lot more going on here in the Detroit area too. Hopefully someone else will notice the bands I missed and write in a scene report to fill in the gaps.

Paul Holstein 6759 Transparent Drive Clarkston, MI 48346 USA North America EARTH or holpa@broken.net or 102165.134@compuserve.com or http://our-world.compuserve.com/homepages/punkvinyl.

Hello... This is D. Michael Mansfield from the fab-



ulous MANSFIELDS here to bring you my account of all that is relevant in the world of Punk Rock in Colorado Springs, Colorado. A number of scene reports have been done on the Denver/ Boulder/ Ft. Collins areas, so I'm not going to worry about them. This is a concentrated report on Colorado Springs (home town of horror movie hostess **Elvira**).

Colorado Springs is located 70 miles south of Denver, and is a great stop to make for touring bands whenever in Colorado.

The bands, venues and mostly the people who go to the shows make the Springs a really cool town. The bands are all tightly knit and supportive of one another, and the word of mouth factor here makes many of the punk shows here very successful.

Starting with the bands (mine first): **THE MANSFIELDS** a 3-piece punkabilly/ garage pop punk band with a 7-inch "Punkabilly Rules...OK!" available through Boulder's **Soda Jerk Records** and a new full length album "Sappy Songs for Summer Nights" out on Blast Off Records. We've contributed tracks to various comps on various labels as well. We really do our best to help out any serious touring bands with shows/phone numbers, etc. THE MANSFIELDS: P.O. Box 10464 Colo. Springs, CO 80932-1464 (719) 578-0579.

By now everyone knows about the **NOBODYS!** With 3 full length albums and a countless number of 7-inches out on Hopeless Records, there's not a whole hell of a lot I can tell you about them that you don't already know. Just in case you haven't heard of 'em, they're easily the longest running punk band from the Springs. These days, they spend more time on tour than they do at home and they even did a European tour last year with Jughead's Revenge. NOBODYS!: P.O. Box 1015 Colo. Springs, CO 80901.

HELLHOUND 6 play ugly rock-n-roll built on sex, drugs, booze and the devil. They're a

six piece with saxophone. These guys are working in the studio right now and playing shows in town. They should have a new release available soon. HELLHOUND 6: 2023 1/2 W. Cucharras Colo. Springs, CO 80904.

THE ZIPPERHEADS are a 5-piece beer soaked punk rock band with a cassette release available. The ZIPPERHEADS have been playing around in the Springs for over a year now and continue to draw really well at their shows. ZIPPERHEADS: 919 N. 19th St. #1 Colo. Springs, CO 80904.

THE DEADITES are the dirtiest of the 3 piece rock-n-roll bands. With a little touring under their belts plus a long hiatus while they searched for a new drummer, the DEADITES are back on the scene and playing great shows again. DEADITES: 3720 Meadowland Blvd. Colo. Springs, CO 80918.

CATHETER are a crust punk band playing the drunkest and crustiest kind of punk. Now in the studio, the guys in CATHETER will soon have a release available for their peoples. CATHETER: 307 S. Institute Colo. Springs, CO 80903.

VICTORY BOY are extremely loud and heavy with a taste for WWF and lots of beer. They are currently finishing up their new album and continue to play nearly every week somewhere in town. VICTORY BOY: 1003 Chelton Rd. Colo. Springs, CO 80909.

As far as venues go, **The Underground** is back to doing all ages punk shows again. This is probably the best place in town to play. We've done many shows here with bands like SWINGING UTTERS, MR. T EXPERIENCE, THE QUEERS, etc. Alcohol with ID. PA and lights are provided and I would contact them at least a month and a half in advance for booking. The Underground: 130 Kiowa Colo. Springs, CO 80903 c/o Eric Shroeder (719) 633-0590.

Pure Energy has thrown tons of shows. Everything from THE MISFITS to L7. All ages shows and alcohol with ID. PA and lights provided. Pure Energy: 2106 E. Platte Ave. Colo. Springs, CO 80909 c/o Sampson (719) 471-9317.

Chapel Perilous (also known as the **Punkhouse**) does all ages punk shows (no bar) and I would call to check on the status of PA and lights. This place has also thrown many big shows (A.F.I./ NAKED AGGRESSION) but capacity is pretty limited. Chapel Perilous: 430 W. Pikes Peak Ave. Colo. Springs, CO 80905 c/o Chris Mandile (719) 632-8285.

Record Stores: **Toons** is a must stop for touring bands and is hands down our best record store. Well known for stocking a lot of punk rock records, stickers, posters, magazines, videos, etc. They are really good about supporting and buying from touring bands. Op.en every night till midnight. Toons: 802 N. Neveda Ave. Colo. Springs, CO 80903 (719) 632-8410.

Independent Records has some cool accessories, but they are not very supportive of punk rock or touring bands. Independent Records: 123 E. Bijou Colo. Springs, CO 80903 (719) 520-5111.

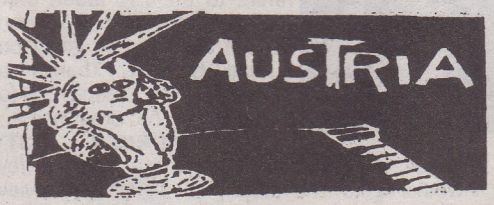
Coffee Shops. **Kafe O** is located 1 block North of the Underground, offering coffee, tea, espresso, specialty drinks, bagels and pastries. Kafe O is the coolest coffee shop in town. Kafe O: 121 E. Bijou Colo. Springs, CO 80903 (719) 632-6100.

Boulder Street Coffee Roasters is another cool independent coffeehouse open daily at 6:30 AM. Located 1 block west and 2 blocks north of Kafe O. Boulder Street Coffee Roasters: 332 N. Tejon Colo. Springs, CO 80903 (719) 577-4291.

Studios. **Planet Mike's Studio** has recorded almost every band from the Springs plus many touring bands. 16 track; great punk rock studio. Mike is also releasing a Christmas comp album featuring NOBODYS, MANSFIELDS and ZIPPERHEADS plus many more bands. For info on this or the studio contact Mike McKinney (719) 635-5943.

Record Labels. **Craptacular Records** is a cool new label in town specializing in punk rock-n-roll started by Adam from Toons (he also plays in the DEADITES. Craptacular is interested in anything that rocks in a cool kinda way. Craptacular Records: 1224 N. Weber #5 Colo. Springs, CO 80903 c/o Adam.

Well that's about it for now. There's much more to see and do here, so try to make the Springs a stop on your next tour.



I've been sitting here about 15 minutes thinking about how to start this scene report. How much does an average American punk guy know about Europe and especially Austria (and: is there anyone interested??), do the Americans really think that Hitler is still in power in Germany (just as they taught us in school about Americans) or are they quite well informed about what's going on here, know about the scene in general, maybe get some European fanzines, records, etc. from time to time - so what's fact, what's fiction right now?

Austria is a little country in the middle and towards the east of Europe with 8 million inhabitants and a size similar to the US state of Indiana. If you ask other Europeans for something typically Austrian, they will tell you about the mountains and all kinds of winter sports and some might remember Mozart or the traditional clothing. Austria, the country where Adolf Hitler was born and 80% of the people are Catholics. It's a very conservative state where the right wing FPO, led by Jörg Haider, gets 25% of the votes at elections. Sounds like punker's paradise...? So what about Punk Rock in this country?!?!

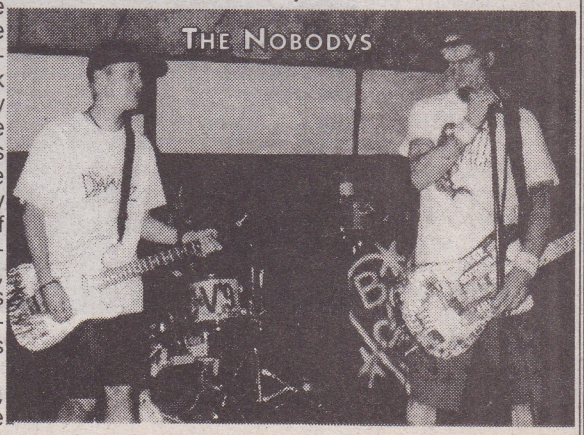
There are several punk bands, houses, clubs and shops here but they are

THE MANSFIELDS

concentrated in the bigger cities ("bigger" in a very European way!), especially in Vienna, the capital of Austria. Yes, and that's why I'm gonna write about Vienna (...a very little reason might be the fact that I live here!). We have a couple of places where bands play or people just hang around. Best of all is the **Ernst-Kirchweger-Haus** (E.K.H.), a house which was squatted by political groups in 1990. Some people live there now, they keep a little bookshop with political literature **(Infoladen 10)** and a bar running. They have a recording studio as well. There are lots of concerts (all kinds of punk, HC, crust), generally in a very friendly and private atmosphere, even at the big events there are never more than 300-400 people (rather 30-40). You get cheap drinks and often food (vegetarian/vegan). It's a good place for bands to play if you don't want to leave Austria as a rich man but with new experiences and maybe new friends.

The second quite cool place is the **Arena**, a former squat (old factory) as well but much bigger than the E.K.H.. It became a more commercial place in the last couple years but they still do quite a lot of concerts. Many punks hang around (especially in the summer) and the beer prices are alright (that's most important!). Even if this description of the Arena does not sound interesting to you, you should go there just one night if you're in Vienna - just 'cause of the really imposing building.

The next place to talk about is **The Flex**. It used to be a punky place as well but it is totally commercialized now - you can be lucky if you find cool people there once a week. On other days they rip the people off with Techno and Brit-Pop-Parties! But you still find some pubs and bars which are not really punk but a little bit alternative so they're better than the main-


THE NOBODYS

stream places: First of all there might be the **Nachtasyl** (engl.: Nightasylum), a basement-club where many mentally damaged (positive or negative?) people go; second should be the **Chelsea** (bar), cool location but too expensive (from my point of view) - it's more of a Brit-Pop bar but from time to time you can see old British punk bands there as well. If you like football (I mean soccer not this Rambo-game you play!) you have to go there.

If it's true that ALL Americans are anti-communists (I got no prejudices...!) the **Cafe Dogma** is the right place for you, 'cause activists of the communist student association do it. It's nothing special but alright for boring nights. Another club for fuckin' students is the **Tu-Club**, a pub which belongs to the University; but it's a really cool place, they give political groups a lot of space and sometimes there are concerts - often HC, SxE, etc. And you can just go there for a beer (very cheap!) . It's very close to the Oper/Karlsplatz, which is in the centre. **Pandora's Box** is a bar I don't really know what to write about. Years ago I loved to go there, there was good atmosphere, nice people, cool music, cold beer. The beer is still cold but the rest seems to be gone. But I might do them wrong, I have not been there for ages now.

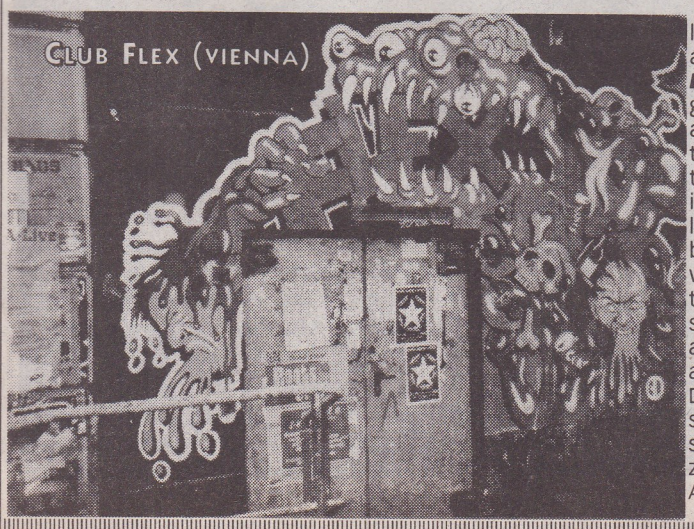
The biggest so called indie record store we had here just closed up (it was called Why Not?) - that's just the way business goes... (not worth thinkin' about it!). Whoever wants to buy records, shirts and fanzines goes to the **V.E.B. Sacro**, a really, really great shop in a backyard. Not easy to find, but it's worth searching for (whoever does not find it has to go to the Virgin Mega Store - have your fun there...). Tibi, Sas and the others have the best choice of punk, HC, crust, and whatever. No trendy shit, fair prices! They do a label (**Sacro K-Baalismo**) and a mailorder as well and if you bring out any D.I.Y.-things just contact & trade with them. A second important label is called Trost. Most of the things they produce are more guitar-Noise-core/Experimental but some things are quite cool. Another alternative record store is called **Rave Up** and they sell some punk things, but even more indie rock, electronic stuff and what ever - I don't really know why I include it here (maybe because it used to be part of the scene).

MOLOKO PLUS

There is one really good bookshop in Vienna called **Anarchistische Buchhandlung** (english trans.: Anarchist Bookshop) where you can get all kinds of left wing political literature but - as you guessed - most of the things are written in German.

There are many punk and hardcore bands here in Vienna and some of them are really good. The most well known is undoubtedly **KULTA DIMENTIA**. They've been doing their political punk rock thing for several years and put out a LP, a live CD and a brand new double 7". The sound is changing now from a so-called "Deutschpunk"-style to a more complicated HC-influenced punk rock. Really cool. And singer Tom has the greatest "Rrrrrr" I've ever heard!!!! Very good are **THOSE WHO SURVIVED THE PLAGUE**, a punky hardcore band with male/female singing/shouting. They've put out a CD and a 10". This spring they will do a new record. Maybe the most individual band here!

Brutal old-school HC is made by **KONSTRUKT**. You have to love or hate them - there's nothing in between. Bandmember Didi is doing a label too, which is called Hammerwerk, bringing out KONSTRUKT and other bands playing this kind of trash. Really interesting is another band called **BLOODY MARY**. It's an all-girl band playing straight punk rock. They've got a great singer and the lyrics are sung in English, German and Croatian. Unfortunately they've just made one tape but I'm sure a record will follow in 1998. **KÄTHE CORE** is a very good ska-punk band. They've found the right combination of political attitude and danceable punk rock sound. Very cool band! Last but not least we should mention **DEADZIBEL** which do something..., ahhhrrgg, hard to describe; maybe guitar-rock-HC (?), I don't know. It's not the kind of music I like but they're quite well known. As far as I know they've done records with the Trost label.


CLUB FLEX (VIENNA)

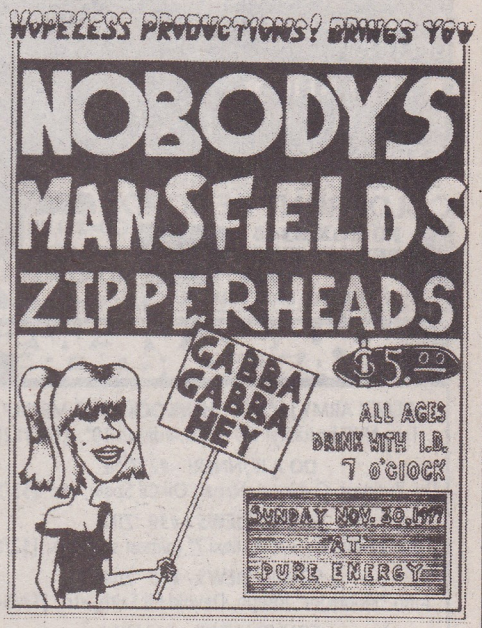
There are some fanzines published in Vienna. The biggest and oldest one is the ***Ex's Digest***. It's done by the older generation of the scene-activists here, a number of them play in bands I mentioned already or are involved in one of the labels. They do a lot of interviews with HC bands, political activists or whatever and they've created their own style which includes some really weird stories about films from the Far East and other atypical stuff. Definitely an original (but - sorry - written in German)! A second one is the ***Paranoia!*** zine which is an Austrian/German co-production. It contains less hardcore and more traditional punk rock and there are always political articles in it, too. They put out an Austrian punk/HC tape compilation which might be interesting for you after reading this article.

You're in the wrong city here if you're looking for good and cheap vegetarian and vegan food - you won't find it! Vienna is dominated by very traditional so-called "Würstelstandl'n", fast-food places were you just get meat. You're better off finding a place to cook your own food... There are no special places to stay, just ask for youth hostels at the tourist information offices.

I don't really know what I should write about now - I'm sure I forgot some important things and wrote some less important as well. But that's punk, isn't it? Cheers, you fuckin' American wankers!!!! André, Vienna, Austria

Addresses:Clubs/Bars /Houses:

Arena, Baumgasse 80, 1030 Wien. Chelsea, Lerchenfeldergürtel No.?, 1080 Wien. E.K.H., Wielandgasse 2-4, 1100 Wien. Nachtasyl, Stumpergasse No.?, 1060 Wien. Pandora's Box,



Wallgasse No.?, 1060 Wien. Tu-Club, Paniglgasse 1, 1040 Wien. Bands: BLOODY MARY, c/o. E.+V. Leopold, Badgasse 12/16, 1090 Wien. DEADZIBEL, contact Trost! - KÄTHE CORE, c/o. Gagi, Siebenbrunnenplatz 2/10, 1050 Wien. KONSTRUKT, c/o Didi, Allerheiligenplatz 11/37, 1200 Wien. KULTA DIMENTIA, Zohmanngasse 38/2/18, 1100 Wien. THOSE WHO..., c/o Werner, Felberstraße 20/12, 1150 Wien. Shops & Labels: V.E.B. Sacro/Sacro K-Baalismo, Neustiftgasse 68 (Backyard), 1070 Wien. Trost, Brigittenauer Lände 60/20, 1200 Wien. Rave Up, Pilgramgasse No. 1, 1050 Wien. Anarchistische Buchhandlung, Hahngassse 15, 1090 Wien. Fanzines: Ex's Digest, PO Box 703, 1061 Wien. Paranoia!, PO Box 310, 1013 Wien.

Punk rocker's tourist information (Public transport lines): Arena: U3 to Erdberg. E.K.H.: U1 to Keplerplatz. Flex: U2, U4, 1, 2, 31 to Schottenring. Nachtasyl & Pandora's Box: U3, U6, 5, 9, 52, 58 to Westbahnhof/ Mariahilferstraße. Tu-Club: U1, U2, U4, J, 1, 2, 62, 65 to Karlsplatz/Oper. Dogma: N, 9, 33 to Franz-Josefs-Bahnhof . CHELSEA: U6, J, 33 to Josefstädter Straße or: U6, 46 to Thaliasstraße. Rave Up: U4 to Pilgramgasse. V.E.B. Sacro: 48 A to Strozzigasse. Anarchistische Buchhandlung: U4 to Rossauer Lände.

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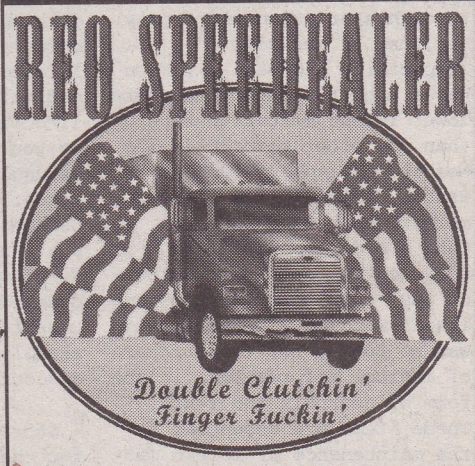

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MAXIMUMROCKNROLL NEWS

JULY 1998 - THE BEGINNING

D.I.Y. MEDICINE IN CUBA

"200 million children in the world sleep in the streets today. not one of them is Cuban."
- A sign in Havana, 1997.

Punk is a global community, though much of the organizing and energy goes toward building and maintaining local scenes. What is most important to any group trying to change anything is the struggle for those who are oppressed and who suffer unfairly. The struggle is often a movement against injustice that originates right here in the United States via big business and government. For many of you this is old news, and hopefully for the rest of you this sounds vaguely familiar, either way I think we'd all agree that we have to struggle to end the U.S. blockade of Cuba.
Despite this decades old attempt to break the Cuban leadership and it's people through starvation and depriving them of medicine (Especially old people), Cuba has a higher literacy rate and lower infant mortality rate than any other country in the Western Hemisphere (United States included). A little more than three years ago, Cuba's medical system, an advanced system rivaling those of the "developed" world, found itself with no money. There was no budget for the purchase of medical information, in the form of journals and texts. These items are essential to the maintenance of modern medical technology. In medicine it is imperative that research and exchange of information take place. Through the U.N. Development Program, Cuba was able to attain some funding due to their creation of a limited electronic network connection with a medical research project already in existence. When this limited funding eventually ran out, Cuba's medical system was left with huge gaps in the technology needed to make the system grow in both efficiency and functionality. It was at this point that two North Americans caught wind of Cuba's dilemma
Dr. Juan Reardon and David Wald, a computer engineer, set out to assemble some 200 PC compatible personal computers that could be sent to Cuba where they would become user terminals. That was the beginning of a collaboration that would become known as USA/Cuba InfoMed. Dr. Reardon and David Wald wound up with 400 computers, due to the overwhelming support of like minded individuals and volunteers. Attempts were made at this point to get the computers to Cuba by way of a trail that would take the InfoMed team through Mexico. Once there the team ran up against any number of obstacles. Confiscation of vehicles and computers, destruction of property (Some computers included) due to border patrol tampering, and U.S. Government interference. Eventually a few hundred computers made it to Cuba, but not all were in working order. The overall objective stated by USA/Cuba InfoMed is to provide modern medical care for people who live in third world countries. As you can imagine, this is a struggle that has only just begun.
Usa/Cuba InfoMed has no paid staff and is comprised entirely of volunteers. Every cent donated will go directly to the project. Here are some examples of what your tax deductible donations will buy:

- $65 buys a 14.4 baud modem for the InfoMed network.
- $50 buys the memory chips needed to get another PC ready to go.
- $80 buys a complete used IBM 286 PC (They're old, but they work)
- $100 buys a new higher speed 38, 800 baud modem.

USA/Cuba InfoMed
P.O.B. 450
Santa Clara, CA 95052

LEONARD PELTIER FOOD DRIVE FOR CHIAPAS

Political prisoner and Native American leader Leonard Peltier has asked that a food drive be organized to help the starving people of Chiapas, Mexico. The food drive will take the name of Leonard Peltier and donations will be collected at a rally to free Leonard Peltier. The rally will take place on Saturday, June 27, 1998 outside of the White House in Washington DC. There will be a caravan across the border on Mexico's "Independence Day" - September 16, 1998.

FOOD NOT BOMBS - 3145 Geary Blvd. #12, San Francisco, CA 94118 U$A, 1-800-884-1136.
Leonard Peltier Defense Committee - P.O.B. 583, Lawrence, KS 66044, 1-785-842-5774.
National Commission For Democracy In

IN STRUGGLE D.I.Y. FROM THE INSIDE

IN STRUGGLE is a project of the Anarchist Uprising Collective and is based inside the Utah State Prison. It is put together by two old school punks who are currently serving time there. As you can imagine, it is pretty difficult to put together zines while behind bars, but M.C. and Jimi Germ have accumulated articles and stories from various zines. These materials will comprise most of the coming issue, but with the help of those on the outside they are hoping to piece together zines consisting of all original contributions. Contributions will come in handy also seeing how they are limited on the amount of money they can invest into such a project. Help support this project while it lasts. Remember that these men are "hostages in this capitalist hate machine." You can write IN STRUGGLE at: P.O.B. 11232, Salt Lake City, UT 84147-0232.

Free Theresa Cruz Fuckers!

Theresa Cruz is a battered woman and mother serving a life sentence for the attempted murder of her batterer and the father of her children. Though Theresa was not the perpetrator of the crime, she does admit responsibility for the attack. In a recent article in a magazine representing prisoners, Theresa wrote, "Don't misunderstand me. I accept ownership for my participation in a dysfunctional relationship, but like community property, I am entitled to half (of it)."
Theresa moved five times in the three years prior to taking any offensive action of her own in an attempt to escape the domestic violence that defined her relationship. After finding herself unable to distance herself from her abuser, a family friend intervened. In a desperate attack by this friend, her abuser was shot five times in the legs. At the trial, no mitigating circumstances were considered and Theresa was sentenced to life in prison for conspiracy and attempted murder. Eligible for parole after seven years of her sentence, Theresa has been continuously turned down.
In April of 1995, Theresa's children went to Sacramento, California to testify for a proposed law, passed as Penal Code section 4801. Her Children presented police reports of various break-ins, photographs of the

results of several beatings, and threatening cards left in Theresa's mailboxes. The law is designed to protect the victims of long-term and systematic abuse, who are then failed by the system, and finally are forced to defend themselves by force against their attackers. Theresa's case played a major part in the passing of this law. Ironically, Theresa has been give no consideration under the new law. she is still being denied her freedom, while her abuser has recovered completely and today is a free man. What good to society can come from the continued incarceration of Theresa Cruz? She writes, "To hear my child say, 'If I had never been born, you wouldn't be in prison today mama,' is a guilt I can't describe, to see the hurt and guilt and resentment he carries toward his father is a pain that can't be described."
for more information, please write:
Theresa Cruz, W-10058 Miller A 32L, Frontera, CA 91720; or CCWP, 100 McAllister

LOCKED DOWN

The Facts About women In Prison

- Women are the fastest growing prison population.
- 80% are mothers.
- Prisoners must pay $5 to go to prison health centers. (Prison jobs typically pay 8 cents an hour.)
- Little or no prenatal care is given to pregnant prisoners.
- Women prisoners are required to be shackled to the table when giving birth.
- Women prisoners who have detected lumps in their breasts have been denied mammograms and later developed breast cancer.

SUPPORT PUNK/D.I.Y. ZINE LIBRARIES!

I've been to the Epicenter in San Francisco's Mission district many times over the years, mostly in search of some new piece of vinyl I had read about in Flipside or MRR. It wasn't until I began to write for my friend's zines, and later my own, that I began to take a real interest in Epicenter's Zine Library. Since that time I've spent hours in their, sitting on a couch or chair, reading some old and some not so old zines. I have benefited immensely from the honesty and information found in some of these publications. Unfortunately for many, zines are but a disposable by-product of the punk/d.i.y. movement. Zine libraries work as accessible archives to these important components of our movement's history.
A new zine library that is still in the beginning stages is the Olympia Zine Library in D.C.. Cynthia from Dischord Records referred me to this project after reading one of my recent zines. I discovered that the person responsible for getting this idea off the ground is both intelligent and dedicated. The problem is that even with all that intelligence and dedication, they still need help from the community. To find out how you may help, or donate zines, contact:
OLYMPIA ZINE LIBRARY C/O COURTNEY BENNETT, 120 STATE AVE. NE #1208, OLYMPIA WA 98501
New York also has a new zine library that is housed in the ABC NO RIO building. This is but another reason for punks to donate to ABC NO RIO, mostly in the way of money at this time. Last I heard, ABC NO RIO was about a $100,000 away from the amount they'll need to fix the building, and stay open. For a $10 donation you can acquire an attractive ABC NO RIO t-shirt, which I proudly wear every other day. Write to: **ABC NO RIO, 156 RIVINGTON STREET, NEW YORK, NY 10002.**

SHUTDOWN IN CANADA

The Spy Market in Prince George has been shut down. On Wednesday, May 27, 1998 bailiffs locked the doors, denying entrance and access to the property inside, much of which did not belong to the Spy Market. Anybody in a position to help out financially or otherwise can contact Rick O'Dell or Laurel Irons at 1-250-975-9656. E-mail them at podell meg-net.com. The word is that they will continue to book shows anyway.

CALENDAR

-June 6, SANTA BARBARA ZINE FEST, Goleta Valley Comm. Center 5679 Hollister Ave. For info contact: rgaviola@aol.com or AYTD PO Box 91934, Santa Barbara, CA 93190.
-June 17-23, ASYLUM PUNK/HC CONVERGENCE. 30 bands, panels and workshops on Animal liberation and silk screening. Contact the Antipathy Collective, P.O.B. 11703, Eugene, Oregon 97440, 1-541-431-8080 for info.
-July 5-31, THE 8th FRIENDSHIP CARAVAN TO CUBA. For more information contact: U.S.- Cuba Friendshipment 3181 Mission Street, #14,San Francisco, CA 94110 or call 1-510-273-9199.
-July 10-12, FOOD NOT BOMBS Western Regional Gathering. Call 1-650-985-7087, or write: Food Not Bombs, attn Gathering, P.O.B. 40485, San Francisco, CA 94140
-JULY 11, EERIE RECORDS DYSFUNCTIONAL FAMILY PICNIC
A full day of Eerie bands that will take place somewhere on the outskirts of Eerie, PA. Contact: 1-814-456-6852; WWW.eerierecords.com
-August 17-23, ACTIVE RESISTANCE '98 Toronto, CANADA Anarchist from North America get together to discuss strategy. ACTIVE RESISTANCE, P.O.B. 123, 275 King St. East, Toronto, Ontario, M5A 1K2 CANADA or 1-416-635-2763.

E-MAIL NEWS TO
MAXIMUMRNR@MINDSPRING.COM
ATTN: JAY UNDOS

CLINTON INVADES AFRICA

I'm Sorry...So Sorry...

In considering Bill Clinton's recent twelve day, six country tour of sub-Saharan Africa, several points have been brought to light by both international leaders and human rights activists. The prez has swept through the continent, apologizing for every wrong that he, now as president, has inherited through generations of imperialist domination. Clinton's tour included several key meetings in Uganda with other African leaders and an extended trip to South Africa for meetings with Nelson Mandela. There was only a three hour sojourn to Kigali, the Rwandan capital, where Clinton admitted that the international community had failed to act quickly or decisively enough in response to the genocide occuring there in 1994, and that a similar failure had occurred in allowing many guilty of murder to seek safe haven in UN refugee camps. He then was swept away to Uganda to meet with the leaders of the African nations, along with an entourage of over one hundred, mostly composed of corporate CEO's from such companies as Xerox, Coca-Cola, Chase Bank Corporation, and the United Bank of Philedelphia. In the meantime, Rwanda is still reeling politically and socially from the international blunder that allowed the massacre of an estimated one million lives. Though the international community has acknowledged its role in allowing the carnage of the Rwandan civil war to rage unchecked, it has so far failed to accept its role in the cause of the tensions that ultimately led to the violence in Rwanda. In the late 1980's, the World Bank, responding to a failing Rwandan economy, imposed economic strictures under a reorganization that resulted in a devaluation of the holdings of Rwandan elites. Of course, the Rwandan economy was structured so as to include only an elite class, and as such, little affected the average Rwandan. The elites, sensing a diminishment of power, decided upon action. This action, according to former World Bank and IMF consultant Michael Meilly, was to begin civil war based on tribal affiliation. According to Meilly, the World Bank has at least this indirect hand in the genocide that resulted from civil war. And the imperialist trend, despite Clinton's apologies to the contrary, continues. Clinton is speaking in Africa in the name of peace, but he is actually struggling against the trend in Africa of guerilla-style overthrow of Western puppets, as in the case of the deposed Zairian dictator Mbutu Sese Seko. It is feared in Western political circles that this, and other African uprisings, will be models for regions closer and more economically important to the US, such as with Mexico's renegade state of Chiapas. The US is also moving rapidly to form overt military relations with African nations, replacing the traditional military African allies of France and Great Britain in the provision of military equipment and training. Horace Campbell, Professor of African Studies at Syracuse University, claims that this is an effort to dull the economic power of the upcoming European Union. Quoting the president of France's thoughts of the strategic importance and natural resources of the continent, "He who controls Africa controls Europe." Imperialism, Clinton-style. And while our sorry commander-in-chief was in South Africa apologizing for the US's history of enslavement of Africans and for the more recent sin of supporting ruthless dictators during the Cold War, he toured the cell that imprisoned the new president of South Africa, Nelson Mandela, for nearly thirty years.2 Conveniently, he neglected to mention the US's implicit support of the brutal Nigerian military regime that has similarly imprisoned thousands of political prisoners, including the executed playwrite/ activist Ken Sara Wiwa. The US is the top importer of Nigerian crude oil, a fact that single-handedly maintains the current regime in power while the people of Nigeria are some of the poorest in the world. The top two leaders of Nigeria's Oil Worker's Union have been imprisoned without legal representation since 1994, despite the pleas from international unions and human rights workers. Clinton is sorry that all that bad stuff has happened. He feels their pain.

- Report Filed By SETH NOBODY

RALLY TO FREE LEONARD PELTIER

Saturday June 27, 1998

outside the White House in Washington DC.

Native American political prisoner Leonard Peltier has been in prison for over 22 years. He was framed for his role in defending the Pine Ridge Reservation in South Dakota. Two F.B.I. agents and one Indian person died in a shoot out on June 26, 1975.

You are invited to bring donations for the Leonard Peltier Food Dive to Chiapas. Caravan plans to cross the boarder on Mexico's "Independence Day" - September 16, 1998

Leonard Peltier Defense Committee
PO Box 583, Lawrence, KS 66044
785-842-5774

WHATS THE SCOOP?

by Jeff Porterfield

Today's question: "Do you think it's possible to have unity and community in punk?"

Chloe

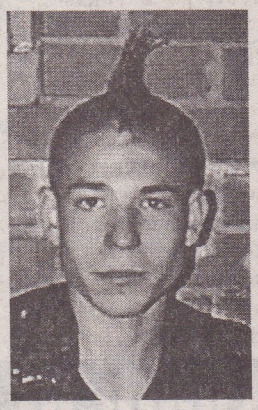
Was there ever any kind of unity in punk rock, I mean, was there ever, like, love and bonding between, like, everyone that was punk rock?

Emeyle

Yeah, as soon as Sonoma is destroyed. I think they act like fucking morons. Didn't you see 'em in there? They act like jerks. So, as soon as Sonoma is destroyed, you got it.

Hellbilly Boy

Well, I mean, in the beginning, Johnny Rotton even said that the whole idea of punk came from a fact of one or two showing up who were really fucked up and had a fucked up look, and a bunch of journalists came and took pictures of them and that became the fondation of the movement of punk rock. But I think, actually, I think, you know, whatever unity there is, actually, is in whatever band that everyone comes to see. I mean, this is a pretty cool night. I see a bunch of people I wouldn't necessarily expect to see at Gilman, in a way, you know, like a couple of different looks, a bunch of "normal looking people". So, I think it's at shows.

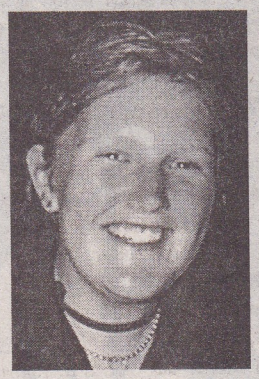


Pogo

No, there will never be community and unity. There's no way in fucking Hell, because there's too many fuckin' preppy assholes running around all over the place, and it never can happen.

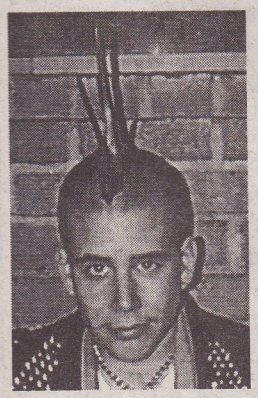
Goth Girl

Never, because basically so many things have come out of what was punk rock, like goth and punk are so far apart now, but they used to be like one. And so many punk people are like, "we hate goth people", and we're like, "hey, we're kinda like part of the same thing." So, it could never come together, ever.



Jenette

I don't know if it's possible or not, I mean, there was, like, a really good scene, especially around here a long time ago, but it's not anymore. I mean, it just would take a lot of work. The whole worlds gone to hell. There's nothing we can do about it!

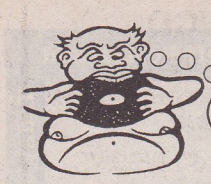


Beaver Boy

Um, I don't particularly think that there will ever be community and unity in punk rock. There will be community, but as long as there are a bunch of pc assholes walking around getting pissed off at other people, then it will never happen.

Raunchy Girl

Punk rock was basically something new and it was basically a revolution. It's never going to happen again. You can't recreate a revolution. And, there's just so many people I know today who can't even get half as raunchy as I am, and I'm not even into, like, sticking my finger down my throat and puking in my hand and throwing it at another band, which is, like, the kinda shit they did. I mean, they would get like diseases, so like every gig they played, they'd be, like, sicker until they died, you know. And, that'd be, like, their entertainment. And, people would never do that anymore. People don't have that kind of imagination. Even if they did have that kind of imagination, they would just do another kind of revolution.



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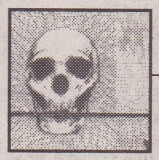

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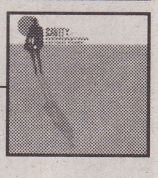

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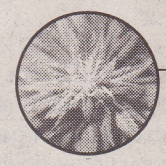

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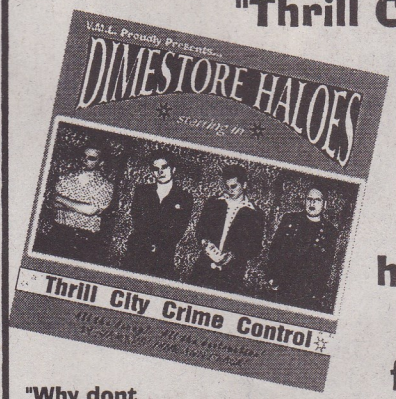

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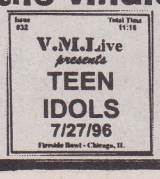

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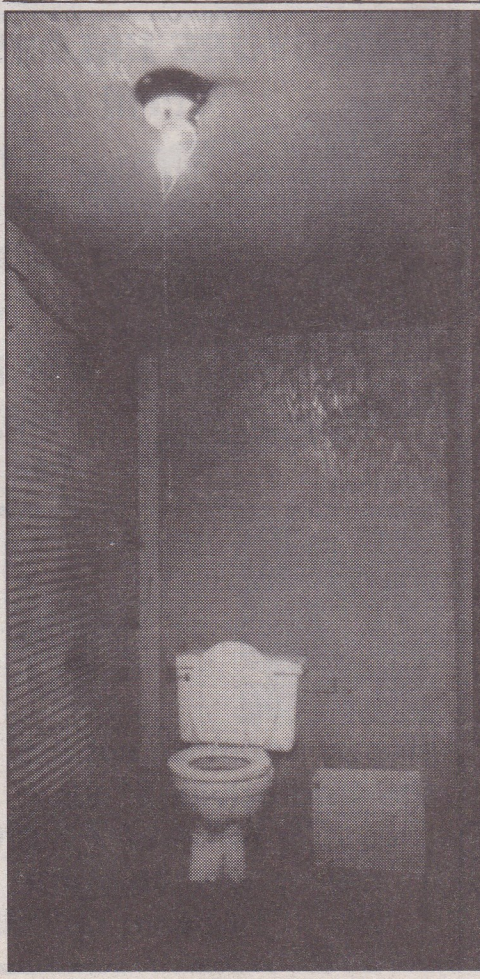

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Thee Headcoa

Ludella Black is the veteran Headcoatee whose roots stretch all the way back to The Milkboilers in the early 1980s. Her tuff girl snarl is perfectly suited to rants like "I'm Gonna Make You Mine" and "You'll Never Do It Baby." I cornered her in the Irish pub next door to The Boston Arms. The regular patrons eyed us suspiciously.

I met Billy (Childish) and Mick (Hampshire) when I came to college back in 1981. I shared a student house with them. I did pottery there for three years and I graduated with a distinction. I have my own workshop now in Rochester and I make lots and lots of pots! It's decorated earthenware. I'm influenced by a lot of Mexican-y, ethnic-y stuff. But I've recently started doing stuff for Babzotica's shop (the boutique run by The Diaboliks's singer), which is very girlie, 60's-orientated. I'm originally from a little village between Maidstone and Tunbridge Wells, but I live in Rochester now in the Medway Towns.

The Milkboilers were myself, Louise and Hilary . When The Milkshakes were recording "The After School Session" (1983), they wanted a few backing vocals on "Soldier of Love" and "Good bye Girl" and it was our opportunity to join in. So we did - badly! Hilary was Russell's wife (Russ Wilkins: bassist) and Louise was Bruce's wife (Bruce Brand: drummer).

The Milkshakes were recording "The Milkshakes Sing and Play 20 Rock'n'Roll Hits of the 50s and 60s" (1984). I used to always just go along and listen to them recording. I used to make the sandwiches! They were recording the song "Boys" and I used to really like The Shirelles's version and they said, Go on - you have a go at doing the lead. So I did and Big Beat Records really liked it and it was them who said would you like to do a whole album of the girls with The Milkshakes doing the backing. It worked really, really well. We used to rehearse and everything! When Big Beat wanted a record and it was going to be an actual group, Bruce thought of the name The Delmonas, and that was us! We were all given silly names in The Delmonas. I was given Ludella Black. Billy had previously written a song called "Black Ludella" with Thee Mighty Caesars and I was given that. Louise was given Catherine Scarlet and Hilary was Ida Red. It was all colour names. Ludella Black has kind of stuck. I've kept that name. I quite like it!

The Delmonas sort of fell apart. Mick left immediately - he couldn't stand the idea of working with women, full stop! So there was no favoritism there for me at all! All the others had their men around them, and there was just me! Louise left after a row within the group during rehearsals. I wanted to carry on with it, and Russell and Hilary wanted to carry on with it, so we approached Billy and asked, Would you do it again? and he said OK. But Bruce wouldn't do it then because Louise had left, out of loyalty to his wife. So we got Johnny (Vaughn) to play drums, who'd been the Caesars's bass player. Then we recorded "The Delmonas 51" LP (1985). We did a couple of tours. The recordings worked really well - I'm really proud of The Delmonas, meantime Russell and Hilary split up. Russell and Billy were the main men as far as The Delmonas were concerned and without Russell that was the end of that.

You may think you know Thee Headcoatees as Thee Headcoat's unruly little sister band, the debauched cheerleaders of garage punk. But how well do you really know them? Every month Thee Headcoats and Thee Headcoatees play at The Dirty Water Club at The Boston Arms in Tufnell Park, North London. Over the past few gigs I gave each of them an intimate probing. Here are the results - in their own words.

Interview by Graham Russell

I obviously really wanted to carry on singing and recording. When Thee Headcoats started I was a big follower of them, again just because I've always been interested in it. Billy and I are good friends anyway and we see each other all the time and he contacted me and said he fancied getting another girl group together, would I be interested? The idea was to be me doing all the lead and to get Holly and Kyra to boost it up with backing vocals, because he said they wouldn't be able to sing! On doing a few rehearsals we realized they really could sing very well! So we spread it all out. And then Debbie joined in as well. At the time she was going out with Johnny (Johnson, Thee Headcoats's bassist). It was a social thing. And that was Thee Headcoatees.

When Billy's writing the songs or deciding which song we're going to cover, he thinks which voice is going to suit the style. Occasionally one of us says, Oh, I want to do that one. Like I chose "Swallow My Pride" by The Ramones. They key's very low for me, but I like singing the chorusy bit. My favourite song as a Headcoatee is "My Boyfriend is Learning Karate" - it's just daft! I don't really like doing Headcoats covers. We tend to do a lot of

them because Billy's a bit lazy in writing songs for us, and sometimes the words don't really suit. Changing "boy" to "girl". Or "I got drunk and beat my father up" - it isn't really very suitable!

At the monthly shows here we get a lot of foreigners. It survives on Japanese, Spanish, Belgian and American fans. They just like rock'n'roll trashy music more over there than here. In Japan, it's mad when we go over there - it's like Beatlemania!

Thee Milkshakes had done an EP for Vinyl Japan and Thee Headcoatees have done three LPs for them and we'd toured Japan. Vinyl Japan contacted Mick and I and asked if we'd be interested in doing an LP of duets and we said yes, of course! (The result was 1995's awesome "Bedlam A Go Go"). We'd like to do some more! We really enjoyed it. We're a couple and it was good fun just sitting around at home working it all out. Mick did most of the songwriting but some of the songs I worked out the lyrics, and I decided on all the covers. I really like girl groups and I could work out lots and lots of backing vocals. Really just self indulgence, totally!

Holly Golightly is the dark-souled Billie Holliday figure of Thee Headcoatees, who prefers to sing the blues. Over the years she's released a succession of introspective solo LPs and singles - the Vinyl Japan CD "Laugh It All Up" is a good place to start. We talked after a gig while Dirty Water club host Paul Crittendon spinned records. Songs by the Sonics and the Standells twine between her words as she speaks.

I grew up in East Sussex. Not far from Hastings, that part of the country. I'd done a bit of singing before Thee Headcoatees, just getting up and being drunk, in that sort of way. I did some singing with Billy before Thee Headcoatees, but most of the stuff I've been doing has been since that. Like the backing vocals stuff I've been doing. I've done all the backing vocals on the next Rocket from the Crypt record. They asked Thee Headcoatees to do it and I was the only one who could, so I did it all. That was about a year ago. I bet their producer will mix me out!

I was 15 when I met Billy, when I used to go see The Milk shakes. I lived just around the corner from The Hope & Anchor (famous punk venue in Islington, North London) with my boyfriend, who was a regular there. I used to go there to see punk bands. The Milkshakes didn't fit into the other stuff I was going to see there at all. Weird Scottish bands like Turkey Bones and The Wild Dogs. Quite odd stuff. I was working as a dispatch rider, a motorbike courier, and some of those guys that played in bands were also dispatch riders. I was 15 and had no insurance or license - it was outrageous, really! If the fucking bike had fallen over, I wouldn't have been able to lift it up! I'd be at The Hope & Anchor a lot and just go downstairs to watch the bands play because I didn't drink at that time. I met Billy after a couple of gigs. I was young and impressionable and he took a shine to me. He got in trouble with his girlfriend at the time (Tracey Emin, who's since become a famous artist). Initially I posed a threat, but we got to be quite friendly. When Thee Mighty Caesars were going I used to go all over to see them. And then I left my boyfriend and started going out with Johnny (Vaughn) from the Caesars, briefly. Bruce wasn't in the Caesars. He wasn't allowed to be! He was married to Louise at the time and she wouldn't let him and Billy didn't ask him. Those were the wild erness years for Billy and Bruce! A bit like Ronnie Spector's wilderness years, when she did some singing for George Harrison.

Then Thee Headcoats started and Billy rang me and said I've just started this new band, it would be really nice if you came. It was only their second gig and it was somewhere in Clapham (South London) and I was the only one there - no one else was there! I started going out with Bruce about that time - Louise had fucked off by then. We were spending an awful lot of time in Rochester staying at Billy's and at the same time Bruce was trying to sell his flat in London and we ended up buying this boat for both of us to live on. We ended up being in Rochester by default - I didn't really want to be there, but that's where the boat was.

Thee Headcoatees first of all was just Sarah, Kyra and I. This was before Johnny joined, and he bought Debbie. The first Headcoatees LP ("Girlsville") was kind of done just because we could. It came out on Hangman and did really well. It was really popular. Me and Sarah (Ludella) didn't used to talk to each other. She was frightened of me! She said I looked like I was full of poison! Sarah always looked really good and I used to think she was quite aloof, because she was Mickey's girlfriend and I was quite a bit younger. That was in the Hope & Anchor days. She's admitted now that she thought I was a bit aloof as well. So we didn't actually speak to each other until Thee Headcoatees, really. We didn't speak for years. The first time I met Kyra was at a Caesars's gig. I've known her since she first arrived from Belgium, when she couldn't speak English.

My favourite song as a Headcoatee is "Evil Thing", which is the B-side of a picture disc. It's Billy's moment of genius. Some of the songs Thee Headcoatees do, other people can sing them but I certainly couldn't. I don't think I could deliver a Ramones song with an awful lot of sincerity. It would be completely alien to me. I can appreciate it, but I mainly listen to blues. The songs I like doing best are the ones that sound like girl's songs. The stuff I do is obviously girl's stuff - there's nothing masculine about any of it. I tend to do Billy's stuff, I don't do other people's covers. Most of the songs I do are actually Mighty Caesars's songs. That's what I know, that's what I've grown up on. I think the Caesars are just the best band ever. I think the stuff Billy did in the Caesars is far superior to anything else he's done. Sarah does mainly Milkshakes songs. That's her thing. Everyone's got their own niche. Kyra can do Sonics songs with total sincerity, and they're American!

tees

Little Debbie "Bongo Debbie" Green is the baby of the band. Believe it or not, in real life the woman who dreamily sighs "Baby Come Closer" is a psychiatric nurse. Observe during the interview how she employs her psychiatric training in negotiating with a nutter who keeps interrupting us.

The first band I was in was The X-Men in the early 80s. The X-Men was a garage band around the same time as The Stingrays, The Milkshakes, The Cannibals, The Prisoners - the same era. We weren't as good as them, obviously! (Highly-inebriated, shaven-headed man joins us). Oh no - we don't need a drunk person listening in to this conversation. I was a backing singer in The X-Men, so that was the start of my singing career. I then became the drummer due to a line-up change, and that was the start of my drumming career. I'm really a drummer, not a singer! I identify more with drumming. I like sitting in the back. I like not having any recognition. I don't think of myself as a frontwoman. I identify myself more as a backing singer. I like singing my little songs and having my little moments of stardom, but I'll leave the big things to other people. My niche as a Headcoatee is backing singing and tambourine-playing. It's like Joe in Gallon Drunk plays the maracas and that's his thing - I can identify with that. A sideline-type thing, not in the spotlight. I don't think I can sing. I've never had any lessons. I used to sing in the choir, at school and Brownies and things like that. (Drunk next to us: Can I just ask quickly, what is Chatham really like?). I don't know what Chatham is really like because I'm not from Chatham. (Debbie is the sole member of Thee Headcoats/Head coatees with no connection to Kent: she was born in Muswell Hill and has always lived around North London). Would you mind having an interview after my interview? Would that be alright?

After the X-Men I was drumming in The Earls of Suave, I was drumming in The Slingbacks. (Debbie does a duet with the Marquis De Suave on the song "Cheap Wine" on the Earls of Suave's Vinyl Japan CD "The Basement Bar At The Heartbreak Hotel". The Slingbacks was the mostly girl band which at various times included Liam Watson of Armitage Shanks/The Bristols, Sexton Ming, Bruce Brand and Babzotica of The Diaboliks in the line-up). For a while I was in The Earls of Suave, The Slingbacks and Thee Headcoatees all at the same time. Then I left the country for a year and came back and rejoined Thee Headcoatees. The Slingbacks had split up while I was away **and The Earls of Suave had gone on to different things and become The Flaming Stars. (Drunk guy: I've just got three questions. We explain he's in fact already asked one question, so he's got two questions. Asks Debbie, Have you ever been to Kent?). No. That's an easy one.**

I was going out with Johnny, who was already in Thee Headcoats. It was a bit of a laugh at the time. I didn't know what I was letting myself in for! I turned up at Billy's house. Johnny said, Just sing a couple of songs, and I thought, What do you mean do a couple of songs?! We were in Billy's kitchen and he handed me these songs - Kyra had written out the words - and said, Right, you do these two. One of them was "Melvin", which I still do today, five years later. (Drunk guy: I've got a good question. Have you ever been to Kent?). No! I answered that question already. Forget the Medway connection!

My favourite song as a Headcoatee, I suppose, is "Melvin." Everyone knows it. It's a Them song. It's a classic. Everyone knows the new words that have been put to it. I think it's my song. "Bongo Debbie" was a bit of a laugh, because everyone else had a name and I didn't. Before I was singing in the band I was saying, No, I want to play bongos, I don't want to sing! It was just a bit of a joke, and it's stuck.

Billy is quite fair in the studio. He'll tell you when it's not going right. He's actually quite helpful. Being in the studio with him is so quick - if you can't get it in one or two takes, then you're not going to get it. I like it like that. The producer of The Earls of Suave single (a smoldering cover of Lee Hazlewood's "A Cheat" on Camden Town

Records, 1992) was The Rolling Stones bloke (Benji Lefevre). We had two days in the studio to produce two sides of a single. I'd been used to working with Thee Headcoats, which was a whole album in two days! It was a nightmare! I couldn't understand what this guy was doing, but now I realize that's how most bands usually work. It was madness and I was going mad! (The drunk guy's girlfriend has joined us and asks Debbie, Are you Holly Golightly?)

(Debbie starts listing the other bands she's in - it's like she's trying to singlehandedly put all of London's garage punk drummers out of work). I'm also in Planet of the Apes. I drum in that. We're a three piece Easy Listening covers band. We've just gone through a line-up change and we're now called Tropic of Cancer. I'm also in Baby Birkin. It's a Serge Gainsbourg cover band. We do the songs he wrote for Jane Birkin, but in more of a garage style. It's more of a studio band, we don't play gigs. We recorded an album, produced by Russell Senior of Pulp, which is due out in '98. (Baby Birkin's already released a single, on Dishy Records). I'm also in a band called Dutronc, which does covers of Jacques Dutronc songs, plus others in the 60s French pop ilk. We don't do gigs that often because the bass player lives in France. (Bruce Brand plays in Dutronc as well. Debbie was also briefly in a short-lived side project with Holly and Bruce called The Action Slacks. One of their songs is pre served on the Vinyl Japan EP "Guitars in Thee Kitchen"). In '98 I'll be reviewing the number of bands I'm in. I'm now a full-time psychiatric nurse. The way it's going I can't see I'll have time to be a nurse and fit in bands at the same time. Nursing is something I've trained for for three years. I'm sure I'll like it very soon - I don't like it at the moment! But I will - I know I will! I work shifts - weekends, nights. My free time is very precious to me now. It will be harder now to go on tour than before, when I was a student, but I'll find a way if we get offered a trip to Japan because it's so great going there. (At this point the drunk guy's questions turn surreal: Are you Tracey Emin? Are you Barbara Windsor?)

Kyra LaRubia is the most intense Headcoatee. On stage, it's always a jolt when this wholesome-looking Amish milkmaid-type with blonde braids suddenly rasps your face off with her frenzied screams on "When You Stop Loving Me".

I met Billy in Brussels at a Milkshakes gig when I was 15 and I came to live in England when I was about 17. Originally I'm from Antwerp, which is Flemish-speaking. Then we moved to Brussels, which is predominantly French-speaking. So I learned to speak French quite quickly, as a matter of survival! I could already speak English when I came here. Almost everyone in Belgium can speak English. I've still got my accent, but I could speak English! Brussels is very cosmopolitan. Belgium is a country that's been run by lots and lots of different powers over the centuries, so it's a real mish-mash. I don't think there is such a thing as a Belgian nationality because there's such a collection of different cultures and influences. Especially in Brussels. There's a big Morrocan community. French-speaking community. Flemish-speaking community. Whenever I go back now there are parts that make me feel a bit English, because I've been here for 12 years now. It's great when we play in Belgium. The audiences get really involved. People are a bit looser. Not so strict in what they ought and ought not to like, in that sense.

Do you want to know the story of how I met Billy? When the Milkshakes used to play there was always a whole bunch of groupies who used to follow them around and drop their trousers in various places. One of these boys got involved in a fight. I was very young and naive and me and a friend tried to stop it. Then he said, Come to this club - my friends are playing there. I'd never heard of The Milkshakes. I was completely into different music. I was very much into noise, German experimental music, Belgian punk bands. I was very much into the idea of people making their own kind of noise. I was very anti-American and very anti-American music. I couldn't stand it! I had a very fixed idea of what American culture was about. Of course I've got a bit of a different idea about that now! When I started being exposed to more straightforward rock'n'roll music I realized a lot of the ideas behind it were the same as the hardcore stuff I was into when I was younger. That was quite an eye opener. Aspects of music which I wasn't really attracted to before but now I am are the gutsy feeling, the sensual aspect. I'm not completely obsessed with garage bands, but it's something I can do. I like the rawness. Whether it's in music or other things. I mean, I love those songs ... but I like other kinds of music as well. I really like performing. With those songs I can do what I like to do. I enjoy doing "Strychnine"! I used to be involved in theatre, so this is my bit of theatre, doing this.

When we do Billy's own songs, for a long time they sort of grow and the meanings change and the songs change, because we play them for so many years. I think I make them my own. I really like "When You Stop Loving Me". Everybody goes a bit nuts - and I like that! And Johnny can just let go a bit, and I really like that.

I can't remember the exact origins of Thee Headcoatees. I can remember all of us sitting together in our kitchen and Billy coming up with the idea of us doing some backing vocals. I'd never sung before in my life. So it grew out of that - I think! It was such a long time ago now.

Recording is always quite tense. Backing tracks are often done in a different place. We don't really rehearse that often, maybe once or twice. So a lot of the time we're not familiar with the songs at all. Sometimes it's an advantage and some times it's a disadvantage. Holly and Sarah often work out melodies and harmonies. Sometimes we record at a small studio near our place. Other times we record at Toe Rag. We've also done recordings in our bathroom, in our kitchen!

(Billy and Kyra live in Rochester). It's a small town. I like the people that I know there. When I got there I thought I could never, ever survive because I come from a city _ live in a small town - nothing to do! I guess that's why people make music. I like being quite close to London. It's a complete melting pot of so many different towns melted together. Like the North is completely different from the South, and the East from the West. I get excited about coming here, and then to get to go home, not to actually live here.

(We talk about Billy's paintings and woodcuts, many of which use Kyra as a subject). I don't know if I'm Billy's "muse" - that doesn't happen anymore, after 12 years! He used to do more straightforward portraits of me in the late 80s. That sounds weird, saying "the late 80s." And now he paints more from his imagination. He's become looser - the paintings are wilder. A bit more like a kid. It used to give me back ache, sitting there for so long! When I look at the paintings I think, Hopefully I will look like that when I'm 40 or 60 years old. I don't really think of them as being me. I just look at it as one of Billy's paintings.

I'm thinking of doing different kinds of things on my own. I've done a version of the song "Mareke" (7" single on Vinyl Japan). Jacques Brel was a famous Belgian chansonnier. Not many people know him here, but in Belgium and in France, it's like the music your parents or your aunts and uncles listen to. I guess the equivalent here would be like Nancy Sinatra or Dusty Springfield. It's a song in French and some of the lyrics are in Flemish as well. It's a song I've always really liked since I was a little kid. It was a dream to do it a little bit my way. It's taking apart a classic. On the other side I took one of Billy's songs "This Wondrous Day" and converted it into Flemish. It's unreleased - it's going to come out eventually on one of the albums with Holly and Billy singing it. I have an album coming out, also on Vinyl Japan. I'm doing some of Billy's songs and some songs that I co-wrote with Billy. It's still me singing with Billy, Johnny and Bruce. It was recorded live in our basement. It's not dissimilar from Thee Headcoatees, but the kinds of songs I'm doing I wouldn't be able to do with Thee Headcoatees.

There's no big pressure on us, that we need to become something. None of us - well, speaking for myself - none of us want to become pop stars. We're doing the wrong kind of music for that. Just making a racket and having a nice time. What I really like is afterwards when people come up and it's like anyone can do this crap - there's no mystique about it. I'm not sure what's going to happen with Thee Headcoatees. Whether we're going to continue on as we are now or do something different. I guess as long as Thee Headcoats are going we'll be going as well.

the VAPIDS

The Vapids are definitely one of the most prolific and fastest growing punk rock trios to emerge in a long time from not only Ontario, but all of Canada. Their showmanship, attitude and hard work have now brought them to a level of pure, 100% "punk fucking rock". The song writing, the pulsating backbeat, the chainsaw guitar; they possess that level of intensity which is lacking in today's punk rock world. And to top it off, a live show that will shake the bottles off the table and shake your ass outta your seat. With almost 200 shows, four U.S. tours, three full length albums, plus 7" comps and cassettes, it's about time they got an interview in Maximumrocknroll. Interview by Ginseng Tina.

MRR: First off, let's get the name over with. Are any of you related in any way to Danny Vapid? (S. Weasel, Riverdales, Queer's, Methadones)

Jimmy: Absolutely not.

Scotty: It's pure coincidence, but kinda cool, you know.

MRR: What does "Vapid" mean anyway?

Jimmy: Dull, slow, boring, dumb, sad, bland, sour.

Dully: Ya, that's what it means.

MRR: So who are you?

Dully: I'm Dully Vapid, some say I play the bass.

Scotty: I'm Scotty Vapid, and I'm an alcoholic.

Jimmy: I'm Jimmy Vapid, I try to sing and play guitar.

MRR: Hey, Dully is your new bass player right? What happened to J.T Vapid?

Scotty: He disappeared, abducted I think.

Jimmy: He must have fell out of the van somewhere between Detroit and Chicago one night. We didn't realize it until we got to Milwaukee, so we recruited Dully from the Navy.

Dully: Yeah, that's what happened.

MRR: So, tell us what records you have released.

Scotty: A couple of demos in '92-'93. Our first CD in '95 called "Five Minute Major" on Fish Tank Records which was released on Crack Records in April '96. A 7" in November '96 and the "Drink Beer" CD in March '97 both on Crack Records, and most recently, "Wanna Fuck Around" cassette and CD on A.M.P. Records in November, '97.

MRR: What's up with Crack Records? Jimmy: We met them after our first CD came out. The original version is the orange copy with the Canadian flag on the disc, limited to 550, they're all gone except for the copies I have at home. They re-released it and did our 7" and the Drink Beer disc. They're good guys, hard workers. They've been nice to us and haven't paid us fuck all in two years, but they're cool.

MRR: What about touring? Ya like to play?

Scotty: Touring is always a treat. I look forward to getting out every time, meeting people, partying. Even playing locally is great, seeing our friends and shit.

MRR: Where have the Vapids toured?

Jimmy: All over the East Coast, Midwest, down South, Northern Canada. We've gone as far as Winnipeg in Canada, been over near North Dakota, too. Everywhere except the West Coast (excluding anywhere outside North America).

MRR: Ya wanna go out West?

Dully: Can't wait. There's a big scene down there that I hear is rockin'.

MRR: Who does your bookings on tour?

Jimmy: I do all the calling. It's incredible how many people you can meet trying to book a tour. Ya call one guy, and he gives you five more numbers, and on and on. We've been lucky on our tours, not too many cancellations. That's the worst thing that could happen on tour, you just end up sitting in the van all day, all night, all day until the next show. It sucks.

MRR: Got any tour stories to talk about?

Scotty: Everything stays on the road. We've made that pledge. Sorry, I don't wanna get anyone busted.

MRR: Is it hard to cross the border into the USA or vice versa?

Jimmy: We've been lucky every time. Just put on a smile and remove the leather. We always get worried and hide stuff everywhere and spend the whole trip to the border planning what we're gonna say. Just answer the questions they ask and never say you're a band on tour.

MRR: The Vapids are from Burlington, Ontario. What is the scene like in your area as a whole?

Jimmy: It's alright, there's lotsa shit happening up here, but like anywhere, a lot of the stuff is quite similar. There are bands we play with that I think are terrible, but some I fuckin' love.

MRR: What are some of your local favorites up in Ontario?

Dully: Spoiled Rotten, the Dinks, Teenage Head, Razoreater.

Jimmy: Johnny Terrian and the Bad Lieutenants, Tarbelly, the Stiffs, Sick Boys are awsome.

Scotty: The Sinisters, Hoodrat, Forgotten Rebels.

MRR: What do you guys do when your not playing?

Dully: Work, sleep, eat, work, have sex.

Scotty: Work, sleep, drink, have sex, drink.

Jimmy: Watch pornography.

MRR: Lyrically speaking, what political mumbo jumbo or any semi-important issues do you cover in your songs?

Dully: Holy question, Batman.

Jimmy: Our stuff does kinda emphasize on simple things. I like to have fun, make the best out of the worst, ya know? I do wander sometimes into serious stages of writing, but Scotty usually smacks me around a little, wakes me up.

Scotty: We have a certain wave that we work on. We try not to fuck with it that much.

Dully: That's why all our songs sound the same.

MRR: What are the majority of songs about?

Jimmy: It would be easy to say myself, but that would be kinda ignorant. We cover such issues as girls, growing pains, girls, passing out, revolution, the summer.

Dully: Make-believe girls, of course.

MRR: Now for the big question, what do you think of major label "punk rock"? Does it affect you?

Jimmy: I think it's great, actually. It doesn't really do much for me. In the long run I think it's good 'cause it will make the indie and real stuff more approachable to a younger market. People who would usually pass it up might give it a second look; maybe 'cause of what they've seen on T.V.

MRR: If I had to tell the people what the Vapids sound like, who could I compare you to?

Dully: Catchier than the Queers, tighter than Screeching Weasel, better looking than the Ramones, but totally original.. (no disrespect intended, everyone's got the right to make a living.)

Scotty: Basic rock'n'roll, speed it up, scream it out and get the fuck off the stage.

MRR: What are your major influences in regards to what you play?

Jimmy: Ramones, Groovie Ghoulies.

Dully: Ramones.

Scotty: Ramones.

MRR: What can people expect at a live show?

Scotty: Attitude, not a bad attitude, non stop action, spilled booze, and spit, lotsa spit.

Dully: We take our "live show" very seriously. We want the paying customer to remember us as the Vapids, not just "another band last night".

MRR: What plans exist right now for the band?

Jimmy: Right now we wanna do some singles and some comps. Please call me if you wanna get the band on your comp. We've stuck to full lengths for the last four years, we gotta get the name out there, keep moving forward and get a half decent record deal, which we're working on right now.

Dully: Yeah, what he said.

MRR: What kind of advertising do you use to sell your stuff and get the name out?

Jimmy: Well, Crack Records does the big ads. MRR, Punk Planet and all the big zines, they also take care of the newspaper ads, you know, those magazines that every city has. I myself like to do fanzine ads, interviews and through our mailing list. I mail about 100 letters every few months to people and stores all over the world. It pays off most of the time. Any fanzine that wants an interview, please write.

MRR: Where can all the kids get your records from?

Scotty: You can buy them from us. Write, and we can send you a catalogue and lotsa free stickers, posters and pins. All that stuff.

Jimmy: Stores can contact Rhetoric, Dr. Strange, Revolver, Blind Spot, Surefire, F.A.B Canada and Cargo Canada. Crack Records: PO BOX 29048 Eaton Place, Winnipeg, Manitoba, Canada, R3C 4L1. But, save your money and buy direct.

Contact The Vapids @ 2473 # 2 Side RD, RR# 2, Milton, Ontario, CANADA, L9T 2X6

The Vapids can help out with getting shows in Ontario, helpful border hints, recording contracts, clubs, promoters, etc. Call Jimmy (905)631-7152 or Scotty (905)335-2410.

MANCHURIAN CANDIDATES

are an explosive five-piece hardcore unit based in Austin, Texas. Rising from the ashes of an early '90s hardcore band called Big Mouth, the band performs constantly throughout the Central Texas area and works the rest of the state when time permits. In addition, the band has released two self-produced EPs, completed two national tours, and also been featured on several notable compilations (including a pair of cuts on the notorious El Guapo LP). The lineup is Hale Scott: bass guitar/vocals, Mike Fuentes: throat, Tony Degon: drums/vocals, Marcus Fuentes: guitar, and John "Kato" Alaniz: guitar/vocals. Questions by Richard Guerrero sometime in the middle of February '98.

MRR: Let's start at the beginning. You guys have all been friends and acquaintances for a number of years now. What was the catalyst for starting up Manchurian Candidates?

John: We're just a bunch of friends that wanted to play together. It started with me and Tony jamming, then we got Satoshi (the band's first bassist), then we got Mike. That was back in late 1995 or so.

MRR: How did the project go from a spontaneously improvised session to a more serious project?

Mike: John and Tony were in a band called Big Mouth a few years ago. That band ended in 1993, I think. Anyway, they started to talk about doing a hardcore band again, and so they started working on songs. Tony lives in San Antonio now, but they agreed to trade off on the commuting, and so they kept at it. They got Satoshi Matsumae to play bass and John then asked me if I wanted to do the yelling.

MRR: Kato and Tony played together in bands like Big Mouth some years ago. How does the current project differ from the older one?

John: We're putting out more records!

Mike: I don't see all that much of a difference. The music is pretty similar to what they were doing. The music is more abrasive than Big Mouth, heavier than what they were doing, but it still works on the same level. Tony's a great drummer and I'm really excited about being in the same band with these guys.

John: The attitude is the same. Both groups have that do-it-yourself ethic and both believe in having fun at the same time.

MRR: The first EP ("Suffer the Innocent") has been out for several years and generally received positive reviews. It has a distinctive do-it-yourself spirit to it - the cover is a silk-screened image on a paper grocery bag with the main elements pasted onto it.

Mike: We released the record in February or March of 1996. The first 250 covers were silk-screened onto the paper used to make grocery bags. John, Tony and my brother Marcus, who just joined the band as second guitarist at about that time, sat down one night and screened the covers. They made a few mistakes but overall, they looked pretty good. The second 250 were photocopied.

MRR: On the cover, there is a little boy superimposed against a trash-strewn backdrop, which features the phrase 'Broken Promises' in English and Spanish on a wall behind him. Whose idea was that?

Mike: It was mine. I was going for a pretty self-explanatory design. You see the boy there looking up at you and it looks like he might be hungry or something. From thebackground, you can probably tell that he's in a bad area, a poverty-stricken third-world country or something like that. And so the phrase 'Broken Promises' just sums up what's going on right now: The rich getting richer while the poor continue to suffer.

MRR:Were you going for a particular image?

Mike: Not at all. I, personally, am not very artistic and couldn't draw to save my life. It was more a matter of this being the best that I could do at the time.

MRR: The first record bows before an unmistakable Swiz influence. How many times have you heard that before, and what did you do to counter such criticisms?

John: I've heard that a few times before from a few people. That comparison doesn't really bother me because they were a great band. But, I don't really see many similarities anymore.

Mike: I agree. Especially if you start looking towards the second EP.

MRR: Well, both records are on the Big City Bastards label. Was the label exclusively started to promote the band?

John: It's pretty much the band's label.

Mike: We started the label to release our own records, but we also have one compilation out and are still working on another. I don't want to discuss the one we're working on, because we've had some production problems that I don't want to go into right now. It's just too frustrating.We'd also like to release other people's music too, but we've got a lot of our own stuff to think about as well!

MRR: In between the two recordings, B.C.B. released a double 45 compilation entitled "Victims of Hate and Violence." The Manchurian Candidates' track is a brutal brow-beater entitled "Mission of Peace." The credits list Mike and his wife, Cathi, as the lyric writers. How did the song come about? Did you enjoy working with Cathi on the lyrics? Any plans to do so again?

Mike: That song was about a friend of mine who was in Desert Storm and just came back totally different. After he got back, he had all of these mental problems. He had flashbacks, he saw people die over there, and it was a pretty traumatic experience for him. Cathi knew him, too, and so we just decided to work together on this one. As far as new stuff goes, we're working on lyrics to a new song, but we haven't finished it yet. I like working with her, she puts me to shame!

MRR: Mike, your wife, Cathi, is the main voice behind Pisspoor, a fairly popular local *power-violence* band. Is there any sort of rivalry between the bands?

Mike: To be honest, when she told me she was going to start a band with John Lund, I thought she was joking. She had never been in a band before even though she always wanted to. Just never got around to it. And so when she said she was starting a *power-violence* band, I wasn't sure if she was serious about it.

MRR: Did she know that you weren't taking it seriously?

Mike: Yeah, well, if she didn't, she'll know after she reads this (laughs)! It's not like I didn't think she'd ever do it. I'm really proud of everything she's done and I think she writes much better lyrics than me. Seriously, she does what she does very well.

MRR: How did the band land a spot on the "El Guapo" LP? What were some of the problems with that record?

Mike: I ordered a Short Hate Temper record from Brian of Same Day Records. In my letter, I told him about my band and he wrote back and said he was looking for bands to be on his upcoming compilation. As far as the rumors surrounding the delays, people were making up all sorts of stuff about that. Most of it was probably just trash-talk.

John: There was probably a year and a half from the time we sent the DATs to the day we got the records in the mail. But there's gonna be some problems when you do something that big. It didn't really matter to us though, we don't even play those songs anymore.

MRR: Festus utilized a complex mixture of vocal arrangements and I noticed that your band started to do the same after he joined. Were you already working towards that or did this occur after he joined?

John: No, we were already working on that before Satoshi left. Put it this way, we encouraged everyone to help Mike out with vocals to make the shows more appealing.

Mike: I'm not getting any younger and it hurts sometimes after we finish a set. I don't know if you remember but when we first started out, I was all over the place and now, I just focus on getting through the set.

MRR: Some of the band-members drink while others don't. Some eat meat while others are vegetarians. How does that work out when the band hits the road?

Mike: It's not that big of a deal. Sure, Marcus, Hale and Kato will eat anything. Tony and I don't eat meat, which means that we can only go to certain places, but we all usually agree on where we're going to go. I don't have a problem with the others eating meat or even drinking for that matter. There's been a few times when someone said something I didn't care for but I let it go because I knew they were drunk.

MANCHURIAN CANDIDATES

MRR: Who comes up with new material for songs?

John: Everyone contributes. I prefer that everyone gets involved. It makes things more interesting when everyone works on lyrics and music together. With Hale, we now have an extra voice on top of what Mike's doing. Sometimes, Tony and I do some yelling, but Hale is like a second voice.

Mike: I'm not a guitar player, but I have some ideas, and I try help out any way I can.

MRR: What are the lyrics about?

Mike: I write 90 percent of the lyrics and most are of a personal nature. There are some that are about more in-depth subjects like human atrocities.

MRR: Do you research your topics?

Mike: I write from a more emotional perspective and don't really tie them to one particular event. But it amazes me how ignorant some people are. I try to cover that topic as much as possible.

MRR: Do you think bands and scenesters are sincere in what they say and do?

Mike: A lot of bands and people talk the talk. But do they really think things through? Some people are merely being fashionable, shouting political slogans and what not. We were in St. Louis once and there was this girl who kept saying she didn't eat meat 'cause it was bad for your health. Meanwhile, there she was, smoking and drinking, while she was talking to us. It just didn't add up.

MRR: The band gained a new bassist after your original player left. How has that affected the band?

John: Hale is a really easy-going guy and that makes life easier for the rest of us. He's a good bass player, and we've been friends with him for a long time so it was a logical move.

Mike: Previously, Hale was in a Corpus Christi-based band called Festus, who I really liked, and so we just added that element into our style.

John: Hale also contributes to the songs as well, so that helps me out.

MRR: The band plays often in Austin. Do you tend to see the same faces or are you attracting a wider audience these days?

Mike: It depends on what bands we play with. There's a lot of shows where people only come to see one band and then leave after they finish. That's sad. But then you get the shows where the crowds stick around to see everybody play.

John: Well, we just had a show the other night, and there were a lot of people there that don't normally make it out to one of our gigs. It's getting better now that we are playing with a greater variety of bands. Those are the best shows.

MRR: So what bands do you like playing with?

Mike: Society of Friends usually have a big audience, and we get good responses from their crowd. They're really popular around here.

John: We played with Damad a couple of times, and we always get along with them. They're a powerful band and nice people, too.

Mike: On tour, we played with Los Crudos in Chicago and Huasipungo in New York City. Those were huge shows, and we did pretty well on those nights.

MRR: Could you talk a little about the evolution from the first record to the second EP? Was this a conscious decision?

Kato: It was a natural progression. We just started to evolve and when you've been playing together for awhile, things start to change. You progress as the band gets better.

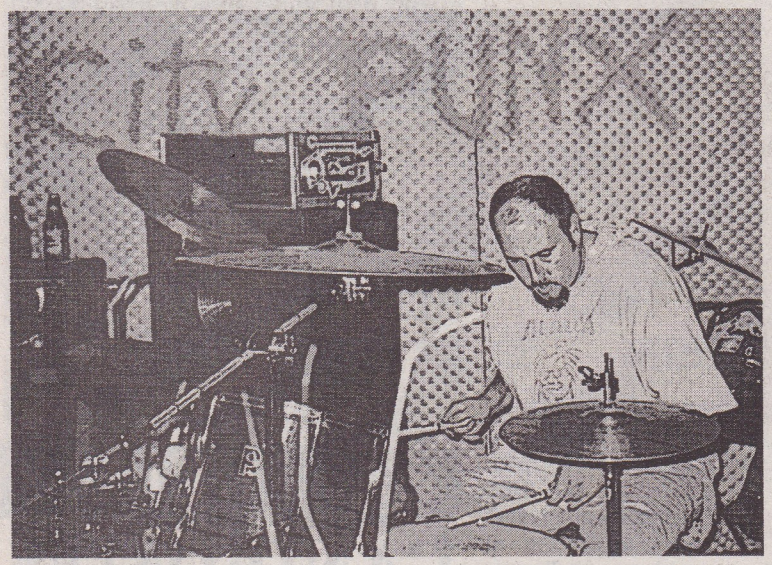
Mike: I think the first record sounded the way it did because we weren't ready to record yet. This is my first band and I don't think I was ready, at that point. Since then, we've also added Marcus (on second guitar) and that makes a difference in the way we sound now.

MRR: Did the band enjoy working in a more low-key environment in Corpus Christi as opposed to the more established nationally-oriented studio you used on the first one?
Kato: I preferred Noah's studio in Corpus because he's a good friend, and he didn't rush us or charge us for every single hour we were in there. I think they did a good job.
Mike: They were able to capture the raw sound we were looking for. I think you can always do better, but I'm happy with it.

MRR: The band recorded material in the Austin studio, The Sweatbox, which has not yet seen the light of day. What has become of it?
John: Hopefully, it will be on our next record.
Mike: Youshyuki Takahashi of DENIED A CUSTOM Records in Japan heard our tracks on the "El Guapo" LP and told us he wanted to do a 45 with us. Those songs are taken from those recordings. I believe he's just waiting on a few corrections on the lyric sheet and some photos. We might see that out by summer.

MRR: What's next for B.C.P?
John: We're planning to do an LP later this year. We just started to work on the songs for it.
Mike: We've got some studio time to play with at this one place here in Austin, but we haven't decided on whether we'll do it there.

MRR: So what is the goal behind Manchurian Candidates?
John: Definitely not money, because we're not making any. We just want to keep putting out records, have a good time and be able to tour.
Mike: When it's on a DIY level, you can have so much more fun.

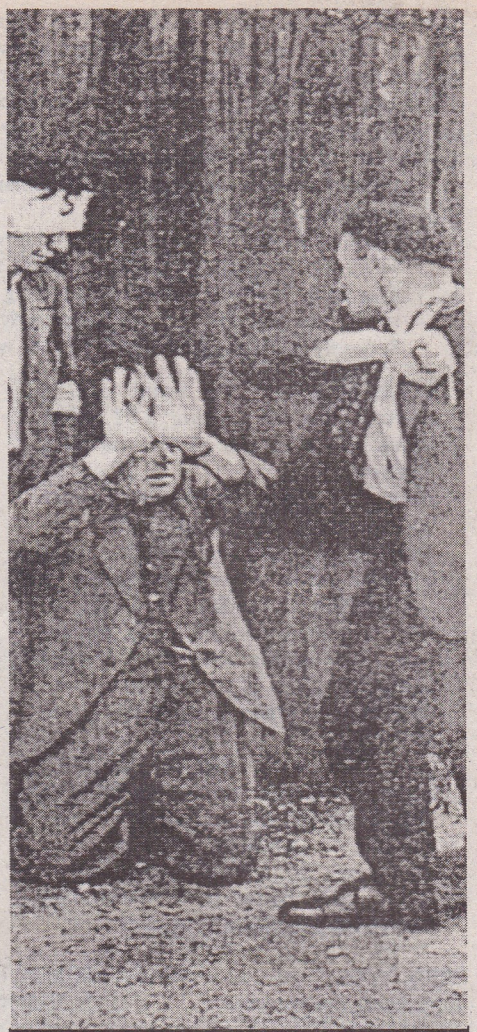


MRR: The band completed its second stateside tour in November. What were some of the differences between the first and second tours?
Mike: The first tour had a lot of cancelled dates. It was during the summer when everyone tours, and so it was hard to get shows.
John: We had a lot of really good gigs the second time around. And we played just about every night we were scheduled to.

MRR: What were some of the more memorable aspects of the second tour?
John: The whole New York City experience was pretty wild. I'll tell you what was a downer. We had three days of downtime after our Atlanta show. Tony had to fly back to San Antonio to work, and we didn't know where to go or what to do.
Mike: We wound up staying in a campsite in South Carolina for a night. We got a motel in Atlanta after that. It was just the whole thing about waiting for something to happen. That was a real drag.

MRR: The band faces a unique situation that younger bands rarely tend to face. Mike is married and Hale is about to be a father. How does this affect the future of the band?
Mike: I'd like to think we'd continue on no matter what. But there are conflicts between our personal lives and being in the band from time to time. I mean, we had a few shows with Damad set up in April, but we're going to have to give up a few of them because of Hale's situation.
John: I don't think it will have that much of an effect. Right now, we're using the time to write songs and get better musically.

MRR: The band members have one unique element: everyone got their start in Corpus Christi. Hypothetically, could this band have come together in your old stomping grounds?
Mike: Oh yeah.



MANCHURIAN CANDIDATES

MRR: Sounding similar to what you're doing now?
Mike: I think so. We'd probably have more songs, because we'd all still be living at home, not having to work all the time. We'd have more time to practice.
John: (sarcastically) We had to move 300 miles away just to get this band going.
Mike: Well, I've grown up a lot since I moved out of my parent's house. Who knows what these songs would have been like had we stayed there!
John: Austin is a much more liberal environment than Corpus is. I'm not going to say that we didn't have great shows growing up, shit, we used to throw those shows, but it's really hard to keep things going down there.

MRR: Future plans and closing comments.
Mike: We'd like to get the album out, maybe tour again, and just stay together. Also, I'd like to thank Dave Powell for all of his help during our tour. The main goal for us is to just stay together and keep putting out our own records. As long as there's crappy music on the radio, then there's at least one reason for us to keep going.
John: Staying together seems hard enough when you get older. As long as it's fun, we'll keep doing it.

For more information about Manchurian Candidates, write to: B.C.B. Recordings c/o Mike Fuentes / 5006 B Grover Ave / Austin, TX. 78756-2630

Squiggy

I recently spoke to Doug Dhuyvetter and Don Pyatt of Squiggy, one of New Jerseys' up and coming Oi!/Punk bands. At the time of this interview they had just finished recording new songs for their second 7" on Headache Records entitled "Middle Class Rebellion". If you are unfamiliar with this band, they are loud, fast and angry with quality lyrics and sing along choruses. After seeing this band several times, I have yet to be disappointed. They play around a lot and continue to release new material. Interview by Diana Vasile, 3/6/98.

MRR: To start off, what are your names, and what do you do in the band?

Doug: I'm Doug, I play bass and sing. I'm 27. Our drummer, Joel, is 20.

Don: My name is Don. I play guitar, and I'm 27.

MRR: What do you all do for a living?

Doug: I own a record store.

Don: I'm a laid off millwright, but right now I'm helping out a friend at an auto shop. Joel, our drummer, goes to school and works in a rock quarry.

MRR: How long have you been together and how did you get started?

Doug: 3 years.

Don: In high school, me and Doug used to jam together, then I moved to Indiana for a few years. When I moved back, me, Doug and Glenn decided to start a band. Then Joel, who was a friend of a friend, joined us a few months later.

MRR: What have you released so far?

Doug: We released a 7" called "What are you fighting for?" that is out of print, a 7" called "Anti-Establishment" on Headache, we released a split 7" with a band called the Oi! Scouts on Squigtone Records that is still available and another 7" on Headache that will probably be out by the time you read this called "Middle Class Rebellion", and we are on Oi!/Skampilation #3. Also, we will have another split on Squigtone out June 1st with the Outsiders.

MRR: How did you get involved with Headache Records?

Doug: We played with a band called Boots and Braces that came over from Germany and Armen saw us and asked us to do a 7".

MRR: Did you get the name Squiggy from the greaser on Laverne and Shirley and, if so, why?

Doug: Yeah, we were looking for a name that was unique, we didn't want to be called something like Suburban Bloodhounds or something ultra punk and stupid.

Don: Doug said he liked the name Squiggy, and we all said yeah!

MRR: Are any members in other bands?

Doug: I'm in a band called the Outsiders that Don is kinda in, too. Joel is also playing drums for Broken Heroes.

MRR: You guys have achieved a lot in a relatively short period of time, did you ever expect to come as far as you have?

Don: No, we just couldn't wait to play one show in front of somebody. Our first show was at an American Legion. We thought that that was it, that was the top of the line. We still love to play local hall shows.

MRR: Your singer, Glenn, left the band. What were the circumstances under which he left, and what if any effect has it had?

Doug: Without telling you his personal business, the circumstances are real life. He had family business to take care of. We've been friends for years. As far as effect, not at all. If anything it's been positive, nothing against him, but we have had nothing but good feedback.

MRR: Are you looking for another singer?

Don: No, we are going to see how it goes, but we're pretty happy with how it is now.

MRR: It's also been rumored that your drummer, Joel, is also leaving the band. Can you tell me a little about this?

Doug: Basically, in Joels' own words, he wants to do other things, he wants to be able to make a living playing the drums. He's leaving in August to play with Broken Heroes full time, so if anyone is interested in playing drums for us, let us know.

MRR: Some consider Squiggy to be somewhat of a political band, do you agree with this, and how does it effect your lyrics?

Doug: We just write about what's pissing us off or what we have to deal with in our own lives. If we deal with a political issue, we are going to seem like a political band, but not every song is political.

MRR: Your new 7" is entitled "Middle Class Rebellion." You have always been somewhat outspoken on the issue of working class pride. Where do your views come from?

Doug: It's basically the way I was raised, to my father, and even my mother, it was always an issue, and it's become an issue to me. It's something we deal with everyday. I was raised with a very strong work ethic.

MRR: You have been criticized for having some right wing views. Do you agree with this?

Doug: I think that's a load of shit, because if you read our lyrics, they are completely varied. We each have individual views. If we lean one way or the other on different issues who cares, that's just us. We aren't going to conform to being right or left wing.

MRR: The east coast scene, in particular the New Jersey scene, is well known for the great bands that have come out of it. What is your outlook on the scene, and what are your relationships, like, with other bands?

Don: We pretty much get along with everybody. Of course, there are always going to be jackasses to deal with, but everyone we have met and stayed in contact with have been great. We just don't like punker than thou people.

MRR: You guys are a little older than a lot of the bands around now. What is that like, and what do you think about the young kids just coming into the scene?

Doug: We have to deal with that all the time. A lot of the time, we are the oldest people at the show.

Don: There are a lot of bands out there who are even older than us, but they don't play as many local shows as we do. Sometimes you catch yourself saying "hey son," but the kids are great, because they have a lot of fun.

MRR: Do you have any plans to tour?

Doug: We are going to try to get to Boston and New Hampshire with the Oi! Scouts before Joel leaves and maybe Pittsburgh.

Don: We can't really leave for any period of time, because we all have to work.

MRR: Anything you want to add?

Doug: I'm sure we will think of something later when the tape isn't on. One thing is if you are looking for our stuff in Europe or elsewhere, Walzwerk Records, Rotz Distribution and Cyclone Records distributes our stuff.

Don: Thanks for the interview.

Contact Squiggy & Squigtone Records at 166 Spring St, Newton, NJ 07860 for release info, merchandise and booking, or call 973-300-9198.

traffic violation records

BOX 772 EAST SETAUKET NEW YORK, 11733, USA

Trafic Violation Records is DIY punk label from New York. Here is an interview with Wells who runs the label. Interview by Nico 'SDZ' Mugnier.

MRR: First of all could you just introduce yourself and explain the beginning of the label...

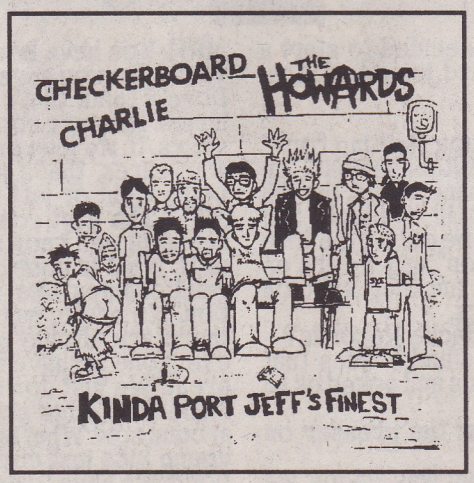
W: Well, Traffic Violation started in 1995. All the people in Striped Basstards, which was my old band, and Splurge kind of worked together to get a split 7" out. At some point, before the 7" came out, we decided to call it Traffic Violation Records. It wasn't really a proper label at that point, maybe it still isn't, I don't know. But, we sold most of the pressing of 500 records locally, we only traded a few dozen out to distributors. After that, Splurge put out their first full 7" called "Tales From The Me Generation." I didn't have much to do with that, it was the same kind of deal as the first record, not much distribution. The label really started to take form when the idea for a compilation 7" came about. At that point, it was Steve-o from Splurge, Brian from Striped Basstards, and me working on the label. The 6 Band Compilation came out and then I just started trading as much as I could. That's how the mailorder came about- from all the records we traded for. We've put out seven 7"s on Traffic Violation. Oh, and my name is Wells.

MRR: What about DIY? How would you define it? How's DIY in NY anyway?

W: Jeez, you mean you want me to back up my sloganeering about DIY? Umm, in a real general sense, I think DIY is the opposition to the commodification of music, and punk and hardcore specifically. In a more specific sense, you can look at DIY as a network of bands, labels, zines, distributors and venues, etc. who all help each other out and have some common beliefs. Those beliefs being a general objection to the idea that punk and hardcore are just another way to make money. But in a more personal sense, to me DIY is about empowerment. The fact that a bunch of stupid kids can get together and put out records and zines, exchange ideas and communicate without help or approval from parents, schools, bullshit corporations, stuff like that, I think that is awesome. As for DIY in New York, there are pockets of really cool shit. Like some stuff on Long Island, Albany, New Paltz, Binghamton/Ithaca. But on Long Island, where I'm from, a lot of the kids are missing what I think to be the point. It's like a lot of the kids involved have these bullshit goals, and they are using DIY to reach them.

MRR: How did you contact all the bands from TVR? I mean were they all friends of yours before they actually released something?

W: At the beginning they were all my friends, but now I am trying to release stuff from people that I hate. Like Arun from I-farm. We're doing a record with those guys, and I can't stand Arun. No, I am kidding. Except for The Disenchanted, all the bands we've put out up until now have been from my town. That was the point at the beginning. We were trying to get the bands from my town out there onto people's record players. But now, I am getting in contact with more and more bands from further away, so I am starting to do records with bands I don't know as well.



MRR: Are you looking for other bands? If yes, how would you select them? Is there some bands nowadays that you'd really like to work with?

W: The label doesn't really have enough money to go looking for bands. There are always going to be more bands that I would like to do stuff with than the amount of money I have. Most of the bands I am planning to work with are people I have traded with or met through playing with Striped Basstards. Right now I am planning an Operation: Cliff Clavin / I Farm split 7" and an anti-fascism benefit 7" with Krupted Peasant Farmerz, Goatboy, Ethnic and Striped Basstards. But as far as how I select bands-I like a band with a strong DIY ethic, lots of energy and constructive lyrics. As a general rule, the more it sounds like Krupted Peasant Farmerz, the more I like it.

MRR: How is your mailorder going? I mean, is it something that you'd like to develop in the future? How do you get in touch with the labels, bands, zines, etc.? What kind of trades are you making?

W: Well, the mailorder is doing great. I actually just took care of 6 or 7 orders last night. The mailorder has always kind of been a peripheral thing in the past. We got rid of the bulk of our records at shows and to local stores. But now it seems that more and more people are mailordering from us. There are a few people from different places that have ordered a bunch of times, so that helps too. So, yeah, it's something I'd like to develop in the future. I think it is really cool to get to know people through mail like that. I always try to include something personal in the letters that go back with the orders. You know, a communication before commerce kind of thing.

MRR: I think you've started a zine, right? Could you tell us about it? And what are your favorite zines nowadays?

W: Yeah, the zine is going to be called Fuck Bullshit Zine. The point

Cops 'R' Chickens

Fuck Corporate Punk

Support DIY

of it is really just to put the spotlight on people doing DIY from around the world and give people the information to get involved themselves. It's going to have tons of scene reports. Some from the U. S., but mostly from other countries like, England, France, Chile, Brazil and Italy. I did a sort of 'how to' article on DIY record distribution. A good friend of mine has journal entries about her battle with anorexia / bulimia that I am reprinting. There might be a few columns. Oh, and if they don't flake, a KPF interview. As for the zines I like, there isn't many. I think that is a big reason why I am doing one. I like your zine- mainly because in French,'I am the Firestarter' translates into'Je Suis Le Firestarter,' and that's pretty funny. I like also Muddle, Profane Existence, MRR, Sticky Fingers, Agree to Disagree, Heartattack, etc. But, there are certain elements in most of those that I don't like. So...

MRR: Hey, what's your best selling 7" so far?

W: Well, 6 Band Compilation. But that is because it has been out the longest. We moved a total of 1000 of those in two pressings. We are not repressing it again though. Striped Basstards 'Lessons Learned' 7" will probably have to be repressed soon, and between Motherbox Records and us, we did 1000 of those.

MRR: What's up with The Disenchanted CD?

W: Well, it's not coming out on Traffic Violation anymore. I felt that a few of the songs on the CD were, well, I guess the easiest way to say it is sexist. In my opinion, the three songs (out of 23) in question objectified and devalued women. It seemed to me that the songs equated women to something that's only value is to be fucked. I just feel that is a negative message that is so prevalent in our society today that punk bands really don't need to be reinforcing it. And, I honestly believe that those kinds of messages have a real effect on men's attitude toward women, and women's attitudes toward themselves. That is where my opinion really differs with the opinions of the guys in the band. It's not like those guys are malicious woman-haters. They just don't believe songs like that have an effect in the real world. And I do. So, I just didn't want to put my money and distribution support behind something that I felt was really counterproductive like that. Not putting it out was really one of the hardest decisions I've ever had to make. Ben and Kurt from The Disenchanted are some of my best friends and just weighing that with how I felt about the songs was really hard. But, I talked on the phone with them for hours and hours about it. And it really couldn't have gone down any other way. I am just extremely grateful that my friendship with those guys was able to make it through this situation. I've heard of similar stuff happening between people and the friendships just fall apart.

MRR: I've heard about an ARA benefit 7", could you tell us about that?

W: Well, I am not sure it's going to benefit ARA. We were talking to the guy from the new Boston chapter, but he kind of flaked on us. So, we might work it as a benefit for a new police brutality hotline that this guy Ian, from a band called The Loiterers, is doing. It will be based on Long Island, NY. The record is going to be a split release with Farmhouse Records. I am really excited about it. It's just hard to get the whole thing organized. We've had bands back out, bands not get stuff to us yet, a whole ton of delays. I started with the planning stages of this project right after the Striped Basstards / Splurge 7' came out. So, that was like 3 years ago. Jeez.

MRR: Is there anything that you would like to change to TVR?

W: Whoah. Good question. Well, yeah, I guess 6 Band Compilation. There was some lyrical content on that record that I regret putting out. That's why we aren't repressing it again. But other than that I really can't think of anything I'd like to change. I'd like to work with more bands from beyond the U. S. in the future.

MRR: I think that if there's really a common ground within TVR bands. It's the respect for DIY and a big sense of humor. . . after all isn't that what it's all about? I mean, making friends or something (no I'm not paid by NUFAN) ?

W: Yeah, a respect for DIY is definitely a commonality with TVR bands. I mean, we all kind of realize that if this vast network of people working on DIY punk and hardcore wasn't in place, we wouldn't be able to get our bands music out to people all over. Fuck yeah, we have respect for DIY. It's an amazing and empowering thing that people in bands from my town can reach people in Japan, England, France, Italy, Brazil, California and everywhere. And that is a direct result of people caring and putting energy into DIY. You have to appreciate what DIY does and not turn your back on it. Like those guys in Splurge are a perfect example. This bullshit punk big buisness label called Gruntshop offered those guys money and shit to do a CD with them. They would have had their CD in like Sam Goody and shit. Splurge was just like, "No." Because, that shit really misses the point. Like you were saying before, it's about making friends and communication. When your dealing with a label that doesn't follow some sort of DIY ethic, punk becomes just another commodity. "Just like appliances and cars," that's a line from an I Spy song that I think really sums up what I am talking about. You know, punk is really fucking important to me, there is so much more there than a simple product that generates capital.

MRR: Alright, any last word? Anything you'd like to add?

W: No, I think I've said too much already. Thanks a lot for the interview.

Contact Traffic Violation @: P. O. Box 772 East Setauket, NY 11733 USA

Web: http://www. geocities. com/SunsetStrip/Lounge/7893/

E-mail: trafficviolation@mail. com

JUMPIN' LANDMINES

THE ODDLY NAMED JUMPIN LAND MINES, ENGLAND'S LESSER KNOWN PUNKSTERS FROM THE NORTH OF ENGLAND. WIGAN IS RIGHT IN THE MIDDLE OF LIVERPOOL AND MANCHESTER, GIVING THE WORLD SUCH GREAT PUNK BANDS LIKE SLAUGHTER AND THE DOGS, DRONES, BUZZCOCKS, V2, SPITFIREBOYS TO THE INSANE, THE ABORTED AND THE SYSTEM. WITH THIS BACKGROUND AND THER NO BARRIERS, IT'S ALL PUNK ROCK STANCE. THE UK LANDMINES (NOT THE US BOMBS) PLAY SOME OF THE MOST FRESH AND KICKIN' PUNK ROCK AROUND TODAY. NICKY GARRETT HAS COMPARED THEM TO 'REAGAN YOUTH' SO HERE'S THE FLEM ON JLM! INTERVIEW BY CAMERON AND SPIKE.

MRR: WHY!!! JUMPIN LAND MINES? DO YOU DO THIS AS A HOBBY?

SWEEN: REALLY BORING REALLY. AS I'VE SAID MANY TIMES BEFORE IT WAS A TOTAL MISTAKE. PISSED UP! WE HAVE PARTIES EVERY WEEKEND AT THE YARD. THE PLACE WHERE WE PRACTICE AND ALSO TIM'S PLACE OF WORK. IT IS IN THE MIDDLE OF AN INDUSTRIAL ESTATE, MILES FROM ANYONE, SO YOU CAN CRANK THE MUSIC (PUNKROCK) UP! ANYWAY BACK TO THE QUESTION. AT ONE OF THESE PARTIES TIM HAD PUT ON 'IT'S ALIVE', THE CLASSIC RAMONES ALBUM. IT WAS LATE ON, THIS IS THE EXCUSE AND BLITZKREIG BOP CAME ON 1,2,3,4, WAY HEY! WE WERE AWAY ALL SINGING ALONG, WELL INTO IT AND FOR SOME UNKNOWN REASON WE THOUGHT THEY WERE SINGING 'THE KIDS ARE JUMPIN LANDMINES'. WE LOVED THE LINE AND DECIDED TO CALL THE BAND, 'JUMPIN LAND MINES'. WE WERE ALL WELL PISSED AND HAPPY THAT WE'D FINALLY GOT A NAME. BUT (HERE IT COMES) NEXT DAY, SOBER, TO BLITZKREIG BOP, FUCK THEY DIDN'T SAY JUMPIN LANDMINES THEY ACTUALLY SAY 'THE KIDS ARE LOOSING THEIR MINDS'. SO NEVER NAME YOUR BAND AT 4:30AM AT A PARTY OR YOU'LL END UP WITH ONE LIKE OURS!

TIM: AS A HOBBY! I DON'T KNOW. I NEVER THOUGHT OF PUNKROCK AS A HOBBY. THE FIRST TIME I HEARD SHAM'S 'KIDS ARE UNITED' IT TOTALLY BLEW ME AWAY AND CHANGED MY LIFE. IT WAS EXCITING, DANGEROUS AND FUCKIN BRILLIANT (EVEN AT THE AGE OF 13 IN '78) AND NOTHING HAS EVER COME CLOSE TO THAT FEELING. SO, HOBBY NO IT'S A LOT MORE THAN THAT AND THE LANDMINES ARE A WAY OF EXPRESSING HOW I FEEL. WE DO HAVE JOBS THAT PAY FOR OUR GEAR, STUDIO TAPES, ETC. I'M A TIPPER DRIVER (MUCK SHIFTER), SAM'S A LAWNMOWER FITTER, SWEEN, WAIT FOR THIS, WORKS AT A PLACE CALLED 'ANIMATED CLASSICS' MAKING PUPPETS, HONEST NO JOKE, (JIMMY CRICKET, PINOCHIO, SUCH LIKE). AL'S A PIPE LAYER DRAINS.

MRR: GO ON, TELL US WHO'S IN THE BAND AND WHAT THEY DO?

TIM: TIM TRAIN ON BASS, SWEENY, VOCALS, SAM SUCKER ON GUITAR AND BACK UP VOCALS, AL LANDMINE ON DRUMS.

MRR: HOW LONG HAS THIS BAND BEEN GOING?

TT: WE FORMED ABOUT THREE YEARS AGO BASICALLY, JUST PISSIN' ABOUT TRYING TO DO 'WHAT WE GOT' BY SHAM69, BUT YEAH! THREE YEARS NOW.

MRR: PREVIOUS BANDS?

TT: HERE WE GO! I'LL TRY AND MAKE IT SHORT. I'VE BEEN IN PUNK BANDS SINCE 1979 AT SCHOOL CALLED 'SHIT STAINED 5 BENOZ'. NOTHING BECAME OF US SURPRISINGLY. THE FIRST BAND THAT I EVER DID ANYTHING WITH WAS THE ABORTED, FORMED IN 1981 WITH A FRIEND FROM SCHOOL CALLED WEAVER, WE HAD A SINGLE OUT ON CHAOS RECORDS CALLED 'NO TURNING BACK'. WE SUPPORTED BANDS AT THE TIME WHO WERE AROUND AT THAT TIME, THE ENGLISH DOGS, THE ENEMY, INSANE, ONE WAY SYSTEM. ALL AT THE 100 CLUB PUNK NIGHTS, VARUKERS AND CHAOS IN LONDON. ABRASIVE WHEELS IN LEEDS BLEEDER WHICH WAS VIDEOED, JETTISOUND VIDEOED US FOR A FIVER. WE PLAYED OLDHAM ODDIES TOWER CLUB LOADS OF TIMES WITH GBH, AAA, OUTCASTS, ABRASIVE WHEELS TO NAME FEW. 'TRUCKS' OUR LOCAL TOWN PUNKROCK CLUB IN WIGAN WITH THE INSANE, THE SYSTEM, BLITZKRIEG AND FLUX OF PINK INDIANS. WE NEARLY RECORDED A SINGLE FOR RIOT CITY RECORDS. WE WERE PLAYING WITH THE PARTISANS IN MANCHESTER, THEY WERE COMING TO WATCH US BUT OUR VAN BROKE DOWN AND IT ALL FELL THROUGH. AFTER THAT IT WAS QUIET FOR A FEW YEARS. IN '88 ME AND WEAVER FORMED 'THE FIZZOGS' WITH A 14 YEAR OLD DRUMMER CALLED AL SIMPSON, A.K.A. 'LANDMINE'.

AL: YEAH THAT WAS THE FIRST BAND I WAS IN. I'D ALWAYS KNOWN TIM AND WEAVER AS MATES OF MY OLDER BROTHERS, WHO WERE PUNKS. OUR DAVE ASKED IF I'D PLAY WITH THE FIZZOGS. I JUMPED AT THE CHANCE TO BE IN A PUNK BAND. SW: THE ONLY BAND I WAS IN WAS THE FIZZOGS TOO. I JOINED NEAR THE END OF THE BAND AS A GUITARIST (NOT A SINGER). WEAVER WAS FINDING IT HARD TO PLAY AND SING, SO I JOINED ON RHYTHM BUT I WASN'T MUCH GOOD. TT: FUCK ME, YOU CAN SAY THAT AGAIN, YOU WERE FUCKIN TERRIBLE. THE FEEDBACK'S STILL RINGING IN MY EARS!

SW: NO HONEST I DON'T THINK THEY NEEDED A GUITARIST. IT WAS JUST SOMEONE TO SHARE THE BILL IN THE STUDIO. (HEY LADS THAT AIN'T NICE IS IT NOW - ED) WE HAD A SINGLE OUT ON SMUDGE RECORDS, 'SLUMBERCRETE', IT'S ABOUT THE HOMELESS AND NOT VERY GOOD.

SAM: I WAS IN A BAND WITH A DRUM MACHINE CALLED 'THE DREAD CLUBBERS'. DOING A SENSELESS THING. MC4 TYPE MUSIC. AL AND TIM CAME TO MY FLAT ONE DAY AND EXPLAINED THAT WEAVER HAD LEFT THE FIZZOGS TO GO TO LIVE IN AMERICA AND THEY WERE PUTTING A PUNK BAND TOGETHER WITH SWEENY SINGING. I JUMPED (LOADS OF JUMPING GOING ON EH? - ED) AT THE CHANCE TO PLAY WITH A DRUMMER ONCE AGAIN AND BELT OUT SOME PUNKROCK.

MRR: WHEN DID YOU FIRST GET INTO PUNK?

TT: 1978 I WAS 13, NOT REALLY INTERESTED IN MUSIC AT THE TIME. FOOTBALL WAS MY BIG INTEREST. LEEDS UNITED ESPECIALLY HOME AND AWAY, THAT WAS ME. ONE FRIDAY NIGHT LISTENING TO THE RADIO THERE WAS A INTERVIEW WITH JIMMY PURESY ABOUT NOT BEING ABLE TO PLAY AMERICA, DUE TO A CRIMINAL RECORD FOR PLAYING ON THE TOP OF THE VORTEX. THEN THEY PLAYED THE SINGLE 'IF THE KIDS ARE UNITED' IT TOTALLY BLEW ME AWAY. PUNK ROCK WAS IN, FUCK FOOTBALL AND IT'S BEEN LIKE THAT EVER SINCE.

AL: I'VE ALWAYS BEEN EXPOSED TO PUNK DUE TO THREE OLDER BROTHERS BEING INTO PUNK, SO IT'S ALWAYS BEEN THERE. THEY PLAYED DISCHARGE, CRASS, STIFF LITTLE FINGERS NONSTOP, SO I SUPPOSE I WAS BRAINWASHED. I GOT MY FIRST DRUM KIT WHEN I WAS EIGHT AND I PLAYED ALONG TO CRASS 'FEEDING OF THE 5000 PENNY' WAS MY HERO.

SW: I'VE ALWAYS LOVED PUNK FROM ABOUT '86 WHEN I WAS 17, BUT IT WAS U.S. BANDS LIKE THE CIRCLE JERKS, YOUTH BRIGADE, NOFX AND SOCIAL DISTORTION WHICH GOT ME INTO PUNK. SS: BEING A GUITARIST I LOVE LOADS OF GUITAR PLAYERS, AND PUNK GOT ME INTO HIGH ENERGY PUNK ESPECIALLY BRIAN JAMES OF THE DAMNED. I BOUGHT 'DAMNED, DAMNED, DAMNED' IN '86, TEN YEARS TOO LATE. I KNOW BUT I WAS TOO YOUNG TO BE THERE IN '76. FUCKING BRILLIANT LP. THE GUITARING IS OUT OF THIS WORLD.

TT: THE FIRST PUNK RECORD WAS 'IF THE KIDS ARE UNITED' BY THE BRILLIANT SHAM 69, BUT OTHERWISE IT WAS A GARY GLITTER RECORD CALLED 'ALWAYS YOURS'. I LOVE IT. I WANTED TO COVER IT BUT THE MEN FUCKED ME OFF! 'HOO CHE CHEEKY BOY' WHAT LYRICS!

SW: THERE'S NO WAY I'D SING 'IT'S ME YOUR HCO CHE CHEEKY BOY'! MINE WAS A WEIRD RECORD CALLED 'VALID OR VOID' BY SHRINK, IT WAS THE COVER. DEAD WEIRD (IT'S MINT, THE BLOKE'S GOT A GOLD FACE AND A PINK HALF HEAD. WHEN I FIRST SAW IT I HAD TO BUY IT TOO - ED) THE RECORD SHOP IN GOLBORNE HAD PUNK RECORDS ALL OVER THE WALL AND IT JUST STOOD OUT. I BOUGHT IT WITHOUT LISTENING TO IT! BUT IT'S A CLASSIC.

AL: I'VE NEVER BOUGHT A RECORD UNTIL LAST YEAR. ALL THE PUNK I NEEDED WAS ALREADY IN THE HOUSE. I WENT TO THE CARBOOT SALE, I WAS LOOKING ON A RECORD STALL AND I FOUND A RECORD BY THE RADIATORS FROM SPACE CALLED 'TV SCREEN' ONLY 50P. I'VE ALWAYS LOVED IT, TIM TAPED IT FOR ME YEARS AGO. BUT I COULDN'T TURN IT DOWN FOR 50P.

SS: 'OLIVER'S ARMY' BY ELVIS COSTELLO. I HEARD IT AT OUR CHRISTMAS PARTY AT JUNIOR SCHOOL. PUNK WISE IT WAS 'STAB THE JUDGE', ONE WAY SYSTEM'S FIRST 7". A FEW YEARS AFTER MIND YOU.

MRR: I SAW A PICTURE OF YOU WITH ANE OF THE BLOKES FROM RANCID. HOW DID THIS

OCCUR? ANY ARSE LICKING FROM ANY OF YOU?

TT: BASICALLY WE WERE IN LONDON THE SAME WEEKEND RANCID WAS PLAYING THE CAMDEN UNDERWORLD. WE WERE DOING A GIG WITH P.A.I.N. AT THE SIR GEORGE ROBY ON SATURDAY NIGHT. SO WE CAME DOWN ON FRIDAY NIGHT TO WATCH RANCID AND THE SWINGING UTTERS. WE WERE RIGHT AT FRONT GETTING INTO IT, STICKING JUMPIN LAND MINE STICKERS ALL OVER THEIR GEAR. I DID A MOONY (SHOWED MY ARSE) ON STAGE AT LARS AND HE SPAT ON IT. WELL IT GOT PICTURE IN KERRANG WITH THEM. I'M THE ONE WITH BLEACHED HAIR WITH A BLACK STRIPE IN THE SIDE OF MY HEAD, IF YOU'VE SEEN THAT EDITION OF KERRANG. LARS CAME OVER AFTER THE GIG AND SAID "CUTE ASS". THEN TIM CAME OVER AND WE ALL GOT ONE REALLY WELL, SO WE WATCH THEM AT EVERY GIG THEY'VE DONE IN ENGLAND EVER SINCE.

MRR: ON THE BACK OF 'HELEN OF OI' COMP. (SKINS, PUNKS, ETC.) THERE'S A WALL PLASTERED WITH CLASSIC PUNK STUFF, WAS THIS DONE FOR SHOW OR IS IT SOMEONE'S BEDROOM?

AL: OUR CRASH PAD, THE YAAAD, AS THE DUBLIN BOYS CHOOSE TO CALL IT.

TT: IT'S OUR PRACTICE ROOM, WE NEARLY LIVE THERE, SO I TOOK MY RECORDS DOWN AND STUCK THEM ALL OVER THE WALL. IN THE PICTURE YOU CAN ONLY SEE HALF OF. THEM. THERE'S ANOTHER THREE WALLS FULL OF THEM. WE'VE GOT A RECORD PLAYER THERE SO THEY GET PLAYED MUCH MORE THERE THAN THEY WOULD AT HOME (INSPIRING).

MRR: AS THE BAND PORTRAY A FUN, HAPPY GO LUCKY TYPE OF LAD, HOW DO YOU ALL SEE YOURSELVES? WHAT ARE YOU REALLY LIKE?

TT: I THINK IT'S A LOT TO DO WITH THE AREA WE ARE FROM. GOLBORNE IS A SMALL PIT VILLAGE JUST OUTSIDE WIGAN. ONLY THERE'S NO PIT, JUST PIT MEN (THATCHER'S VICTIMS). USUAL STORY, THE PLACE IS FULL OF ODDBALLS AND CHARACTERS, 80% OF OUR MATES ALL PLANNED TO GO STRAIGHT INTO THE PIT AFTER SCHOOL, GUARANTEED A JOB, FUCK SCHOOL. YOU DON'T NEED BRAINS DOWN THE PIT, THAT WAS THE ATTITUDE FROM GENERATION TO GENERATION, SO THERE ARE A LOT OF UNEDUCATED MEN AROUND. GREAT BLOKES BUT FUCKING MAD. THEY SPEND MOST OF THEIR TIME AT THE DOCTORS TRYING TO GET ON THE CLUB, HALF HAVE BAD BACKS AND THE OTHER HALF HAVE THEIR HAIR LONG AND GROW THEIR BEARDS LONG, DIRTY CLOTHES AND FOR THE NERVOUS BREAKDOWN OF NO JOB. "CAN'T COPE DOC, I CAN'T SEE NO FUTURE. I'M SUICIDAL, HELP" WORKS ALL THE TIME. I'M NOT SAYING WE'RE THE BRAIN BOXES, WE'RE WORKING CLASS LIKE ALL THE REST, LOOK AT OUR JOBS. BUT THERE'S NEVER A SHORTAGE OF THINGS TO WRITE ABOUT. ANY PEOPLE WE MENTION IN SONGS ARE REAL PEOPLE. CREATURE FEATURES, PENNY THE TED, CHAN THE PARAMEDIC VEG MAN, AND LOADS OF NEW ONES FOR THE CD. DENNIS THE PITMAN, THE PIGEON TOED HITMAN (A DJ) AND 'POODLE NECK', HE WALKS AROUND WITH A BLACK POODLE AROUND HIS NECK N' SHOULDERS, FUCK KNOWS WHY. THESE PEOPLE MUST RUB OFF ON US. IT MAKES YOU REALIZE LIFE'S TOO SHORT SO ENJOY IT WHILE YOU CAN. LET THE GOOD TIMES ROLL, YOU NEVER KNOW, THE GOVERNMENT MIGHT CLOSE IT DOWN.

MRR: ARE YOU TRYING TO PROMOTE ANYTHING IN YOUR MUSIC/SONGS OR JUST HAVE A LAUGH?

TT: BASICALLY IT'S THE WAY WE LOOK AT LIFE, LIKE SWEEN SAID, "HAVE A GOOD TIME, LOCAL, FRIENDS AND KNOB ENDS." SOME OF THE SONGS HAVE A SERIOUS MESSAGE, WE TRY TO GET THEM IN A FUNNY WAY INSTEAD OF RAMMING THEM DOWN YOUR THROATS!! OUR MOST SERIOUS ONE IS ABOUT ANIMAL ABUSING ARSEHOLES, NAMELY THE SPANISH. IT'S CALLED 'ADIOS BULL CARCASS' OR 'A.B.C.' FOR SHORT, THERE'S NOW NEED TO EXPLAIN.

MRR: HOW DID YOU GET INVOLVED WITH BLACK HOLE RECORDS, AND HAVE YOU ANY FURTHER RELEASES PLANNED THROUGH THAT LABEL?

SW: WE GOT INVOLVED THROUGH CONSTANT BARRAGE OF LETTERS AND DEMO SENDING ALL OVER THE WORLD. JIM FROM BLACK HOLE KNEW A GOOD THING WHEN HE HEARD IT AND FOR A YANK, IS A TOTALLY NICE BLOKE. ALTHOUGH HE CAN'T UNDERSTAND A FUCKING THING WE SAY, HE JUST LAUGHS AND AGREES. I PHONED HIM ONE NIGHT AND ASKED HIM, "HEY JIM CAN I SHAG YOUR MISSES UP THE TRUMPER?". JIM LAUGHED AND SAID, "YEAH GREAT, SURE THING". HE HADN'T A CLUE, SO WE WRITE NOW. THE SINGLE SOLD OUT OVER THERE. HE'S GONNA DO A REPRESS AFTER HE'S DONE THE CHRISTMAS COMP WE ARE ON WITH OXYMORON.

MRR: WHAT I DON'T UNDERSTAND IS HOW A BAND CAN SELL OUT. SO WHAT DO YOU CLASS AS SELLING OUT IN YOUR EYES AND CAN YOU?

TT: NO SUCH THING AS CASHING IN!!!! THE BIG PAY DAY. WHAT COULD BE BETTER? THE ONLY DAY LIKE AT WORK IS PAY DAY - MONEY THAT'S RIGHT. AS LONG AS YOU'RE HAPPY AND IN CONTROL WHAT'S THE PROBLEM? I LOVE PUNK ROCK AND IF SOMEONE GAVE ME TEN THOUSAND TO DO IT INSTEAD OF WORKING - GREAT! I'M SURE THESE PEOPLE WHO RANT ABOUT SELLING OUT DON'T REALIZE SUCH BANDS AS GREEN DAY AND BAD RELIGION HAVE WORKED HARD, FUCKING HARD IN FACT AND DO HAVE BRAINS, MINDS OF THEIR OWN! THEY'RE NOT GOING TO BE TREATED LIKE PUPPETS. ANSWER ME THIS, IS A PAY RISE SELLING OUT? IS LETTING YOUR HAIR GROW LONG SELLING OUT? NO! IT'S UP TO YOU. NO OTHER FUCKER... THEY CAN'T KICK YOU OUT OF THE PUNK ROCK CLUB. SO STOP MOANING AND REMEMBER WHAT YOU GOT INTO PUNK ROCK FOR! ONLY YOU KNOW.

MRR: WHO DOES ALL THE HARD WORK IN THE BAND? WHO IN THE BAND DOES WHAT?

TT: WE ALL HAVE A ROLL. SWEENEY WRITES ALL THE LYRICS WITH THE IDEAS FROM ME. I'M USELESS AT WRITING, EVERYTHING HAS TO RHYME. SO I JUST GIVE SWEEN AN IDEA. SAM WRITES BASICALLY 80% OF THE MUSIC. HE'S THE MUSICIAN REALLY AND I CHIP IN WITH ABOUT 20%. I DO ALL THE CORRESPONDENCE. I'M FOREVER WRITING OR ON THE PHONE, THAT'S HOW IT BASICALLY WORKS. AL DRUMS AND MAKES STENCILS.

SW: TIM HAS A UNICYCLE WHICH HE COMES AND WAKES THE REST OF THE BAND ON AND A CLOTHES PROP, SO I SUPPOSE TIM'S THE CHASER.

MRR: WHAT ROLE DO YOU RECKON FANZINES PLAY IN THE WORLD OF MUSIC? WHICH FANZINES DO YOU REGULARLY GET?

SW: FANZINES PLAY A MASSIVE ROLE IN THE UNDERWORLD PUNK. WITHOUT FANZINES, BANDS WOULDN'T GET THEIR NAMES ABOUT OR HEAR OF EVENTS AND LABELS ETC. LOOKING FORWARD TO READING NECRO NEWS, BUT REGULARLY READ ROUTE 66, HAGL, BOZ'S NOSEBLEED IS WORTH A READ FROM DUBLIN. BUT THERE IS DEFINITELY SOMETHING PERVERTED ABOUT BOZ'S OBSESSION WITH DICKS (GREAT GUY).

TT: I REALLY LIKE HAGL, CONTROL, PUNK SHOCKER, SUSPECT DEVICE, SHADOW, RIGSBY, DRAGNET, TOXIC STRESS, RIPPIN THRASH, DEE, CACTUS, REJECTED, PONLIFE, CHARRED REMAINS, AND DESTROY ARE ALL BRILLIANT READS, GET PUNK ROCK SORRY IF I MISSED ANYONE. THEY'VE ALL HELPED US, CHEERS.

MRR: WHAT DO YOU RECKON OF ALL THOSE 'OLD' BANDS THAT KEEP REFORMING FOR MEMORABILIA OR CASH?

TT: I WOULD NEVER WANT TO DENY YOUNG KIDS SEEING OLD BANDS. BUT! THEY'RE ONLY GETTING ONE OR TWO ORIGINAL MEMBERS AND THEY'VE LOST IT! THE AGGRESSION IS GONE AND THE STYLE THEY HAD. MOST OF THEM SOUND LIKE CLUB LAND BANDS SING ALONG PUNK!! IT'S A SHAME, IT WASN'T LIKE THAT! PLUS THERE'S A FESTIVAL EVERY OTHER MONTH. THEY LOSE THEIR LEGEND STATUS AND YOUNGER BANDS ARE DOING IT BETTER. IT'S A POOR REFLECTION OF 77 FOR THE KIDS TODAY (IT WASN'T LIKE THAT).

MRR: WHAT IS A DEFINITION OF A 'PUNK' TO YOU?

SW: HAVING A GOOD TIME, NOT CARING, DON'T LET ANYTHING BOTHER YOU. JUST GET ON WITH IT, LIFE'S TOO SHORT TO RANT AND RAVE. YOU'LL GIVE YOURSELF A HEARTATTACK, TREAT PEOPLE LIKE THEY TREAT YOU, HOPEFULLY WITH RESPECT. THAT'S PUNK FOR ME.

MRR: DO YOU BELIEVE IN FATHER CHRISTMAS?

SW: I MUST DO, I WROTE A SONG ABOUT HIM. TIM CAME UP WITH AN IDEA OF A QUEER SANTA CALLED 'SANTA'S SUSPECT'. NOTHING MEANT BY THAT TO ANYONE! IT'S JUST HE'S NEVER BEEN MARRIED AND LIVES WITH ELVES? SOMETHING'S SUSPECT, EH? THE REASON WE DID THIS WAS FOR A CHRISTMAS COMPILATION CD IN THE STATES THIS YEAR, ON BLACK HOLE. ALL THE OTHER BANDS HAVE DONE COPIES. JIM BLACK HOLE WAS MADE UP WITH IT, PUTTING THE EFFORT IN, OUT XMAS '97... ALSO FEATURING OXYMORON, WRETCHED ONES, STUNTMEN, BLANKS 77, TIME BOMB 77, LOWER CLASS BRATS AND LOADS MORE.

MRR: IF YOU HAD A CHANCE TO BE A PART OF CLOTHING, WHAT WOULD IT BE? AND ON WHO?

SS: A TURN UP, ON A PAIR OF MIKE NESS LITTLE JEANS.

MRR: IF YOU HAD ONE WISH WHAT WOULD IT BE?

TT: TO SINK WITH THE WORLD AND HUMANITY. SW: WHAT THE FUCK IS HE THINKING ABOUT?

MRR: WHAT WAS THE LAST ALBUM YOU BOUGHT?

AL: 'FULL CIRCLE' BY PENNYWISE, BRILLIANT AS EVER. FULL ON PUNK ROCK DEDICATED TO JASON MIRSH, EX-BASS PLAYER. TIM AND SWEEN SEEN THEM PLAY IN MANCHESTER LAST YEAR. SWEEN GOT ON STAGE AND PULLED JIM'S (SINGER) BOXER SHORTS CLEAN OFF! THE GIG WAS STOPPED WHILE HE WENT FUCKING CRAZY, SAYING HE WAS GOING TO KILL THE FAGGOT THAT DID IT.

TT: FUCK, IT WAS THE FUNNIEST THING I'VE SEEN IN YEARS. HE'S NO RESPECT FOR NO ONE, HE WALKED HIM AROUND THE STAGE ON TIPTOES TILL THE BOXERS WERE OFF, THEN MADE HIS ESCAPE INTO THE CROWD. ANYWAY MINE WAS THE ELECTRIC FRANKENSTEIN CD, IT'S A MUST, GO BUY IT.

SS: I BOUGHT SOCIAL DISTORTION'S 'WHITE LIGHT, WHITE HEAT, WHITE TRASH'. I THINK IT'S THE BEST THEY'VE DONE. TIM GOT A FREE SIGNED COPY AT THE LEEDS GIG. HE STOPPED MIKE NESS KILLING SOMEONE IN THE CROWD. THE GUITAR WAS OFF AND HE WAS IN AND SO WAS TIM. AFTER THE GIG HE APOLOGIZED AND GAVE HIM THE CD.

MRR: ANY CONCLUDING COMMENTS OR ANYTHING OF GENERAL INTEREST?

TT: EVERYTHING'S NICE COVERED IN ICE!

AL: DON'T WANT TO END UP DIGGING HOLES IN THE ROAD.

SS: WHEN ARE WE GOING TO EXPLODE?

SW: STICKING IT IN YOUR LUGG HOLE! JUNKIES LOONIE OR MINER? THERE'S ONE ON EVERY CORNER!

B-MO

The B-Movie Rats are a band that has been playing in and around the LA area for the past year and a half, and they just seem to get better and better with every show. At the time of this interview, the B-Movie Rats have embarked on one US tour and a few one week stints up the west coast and through the south. Due to the popularity and success of their first US tour, the Rats will be heading back out again in mid-May to take on America once again. Since more and more people seem to be getting into the Rats (Derek- Lead vocals, Curt- Guitar and Backing vox, Bill- Bass and Backing vox, Slick Rick- 2 piece drum set), I figured it would be appropriate to get these guys together and find out what they've been up to. Interview by Johnny Witmer with the help of Tom Dead Beat.

MRR: Alright, so give me some history, so where did you guys start out?

Derek: We started out in Duarte, not LA. We've been together for a year and a half or excuse me, a year and two months.

MRR:Okay, so where did you guys all meet up at?

Curt: Rick and Derek and I have know each other since I've been about 18 years old.

Derek: But me and Rick have know each other since before that.

Rick: I went to high school with Derek.

Curt: We all grew up in the same town.

Bill: And then I went to a shitty ass club one night when some shitty ass metal bands we're playing, and these guys were playing there.

MRR: Were you guys a metal cover band or what?

(Derek busts out laughing)

MRR: What was the name of the band back then?

Curt: Go Licky

MRR: What kind of music did you guys play?

Derek: Confused.

Bill: I would concur with that.

MRR: So, when did you guys get together and decide to seriously do the Rats?

Derek: That was before me, so you'll have to ask someone else...No seriously, fucking when I got in the band!

(Everybody laughs)

MRR: So, how did the first incarnation of the Rats come about?

Curt: It was with these two guys, Rick and Bill.

Bill: This shitty ass band that no one wants to know about broke up, and we were looking for a guitar player. We called Curt because we knew he wasn't fucking doing anything, he said Rock N Roll, fuck punk, and we all said OK. And then a year later our singer was like, no I like punk. So we kicked his ass out of the band and got a Rock N Roll singer.

Curt: Yeah, he was like, I don't want to tour, I don't want to play.

Rick: Yeah, he was a young kid and he wasn't serious about touring and all that stuff which we are, so we got Derek. We've known Derek for a long time, and it's been rocking ever since.

Curt: Yeah he was our first roadie. Roadie, come singer.

Derek: Roadie come drinker come singer come...

Curt: Cum sucker.

(Everybody laughs)

Bill: He roadie'd for us our first time out of California, and he was always hanging around, so it seemed natural. Hey asshole. . .sing.

MRR: So, when did you guys put your first stuff out?

Curt: Within three months of the first incarnation, we said, fuck it we're gonna put a record out, we're not gonna wait for anybody.

MRR: You guys did it yourselves?

All the Rats: Yeah.

Rick: On our label, Lap Dance Records.

MRR: Alright, what songs were on that? (pointing the cassette recorder at Derek)

Derek: What are you asking me, I wasn't on the damn thing.

MRR: You weren't even in the band yet?

Derek: No.

Bill: (Laughing) Yeah, and it's the best 7".

Tom: That's what the La Donnas think.

Curt: Um songs...

Bill: Leg horn, Bon Bon, Surf Rat and...

Derek: That's it.

Curt: No there's another one

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Bill: Yeah, and if you find it and listen we got rid of our first singer.

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Curt: No, 400.

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Curt: What, you still have 13?

Derek: Don't ask me how I got them,

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MRR: Oh, ok, I remembered you Special (looking at Curt).

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Tom: Yeah, that one's out of print.

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MRR: You guys still do songs off that first 7"?

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MRR: And how many did you guys press?

Bill: 500.

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Derek: And, we still have 13.

Curt: What, you still have 13?

Derek: Don't ask me how I got them, I just have them.

Bill: Because before he was in the band, he was jacking our shit.

(Everybody laughs)

MRR: OK, so when did you get Derek in the band? What came about after that? How did you fire the other guy?

Bill: It wasn't like we fired him. It was kind of like when we got back from our first tour, we didn't call him, he didn't call us. So, we started doing shows without him. We did one show with me and Curt singing, which was a mistake. (Curt laughs). Actually that night Derek was there to watch us, and we were like 'hey dude, you gotta come to practice and try this, because we can't pull this off'.

Derek: They tried one other douche bag out before they tried me. And I knew they were trying someone out that night and I wanted to sing in the band, but I never sang in a band before.

Curt: I didn't know you wanted to do it then.

Derek: Well, yeah.

Curt: So, that's why you were hanqing around.

Derek:Yeah, I just happened to roll by when they were trying out the other guy.

Rick: (Sarcastically) ...happened to roll by.

Derek: But, I didn't get to hear him, because I was late.

Bill: All I gotta say is Henry Rollins, your position as BLRRRAAHH (screaming) is fucking safe, because that dude tried to be you. But lucky for Hank, he just wasn't quite that good

MRR: So, what happened after you joined the band?

Derek: Yeah, I joined the band, and we started working on songs. We had one show lined up which was about one month in the future. So, I was like, cool. I've got a month to figure out what the hell I'm doing.

Curt: Yeah, our first show was out of town.

Derek: No, it was at Bar Deluxe.

(Everybody argues about which show was the first show with Derek singing)

Derek: So after numerous shows of playing around town, we said, fuck this lets get out of town.

MRR: So, did things just happen magically for you, or did you guys have to make some changes?

Curt: We played our asses off.

Rick: Practiced a lot

Curt: We played 88 shows last year, in 1997.

Bill: And, we got Derek literally a month before christmas (1996).

MRR: So, you weren't playing with them at Hells Gate, that wasn't with you?

Bill: No, that was with our old singer

MRR: Oh, ok, I remembered you, because you play that Special (looking at Curt).

Derek: That's something you love about Johnny. He didn't remember your bald head, he remembered your guitar.

Curt: Yeah, I'm the same way with guitars, man. You remember guitars.

MRR: Seems like you guys are always playing around town. What's the best and worst thing about playing in LA?

Curt: Umm, the best thing is that your close to home, so you don't have to drive all day to get to a show, plus there are familiar faces. The worst thing is that you're close to home, you don't get to drive all day to get to a show, and you see all the same familiar faces.

Bill: The worst things gotta be the swill beer you get with drink tickets.

Rick: Yeah, and if we're luc
of a weak ass boring crowd

MRR: So, what was hap

Curt: We put out another 7
after that Tom from Dead

MRR: OK, so how did y

Bill: He realized that he ne
called the best.

Curt: Tom saw us at Space

Tom: No, it wasn't at Spa
Padded Cell at one show.

Bill: Yeah it was at the Tro

Tom: I didn't even know th
been meaning to check ther
away that night.

MRR: So, did you kno
proached you?

Bill: Believe it or not, when
to his apartment to see if he
us, and he pretty much ble

Tom: When was that?

Bill: The night of the Teeng
Literally that was within a
fact, that was with our first
didn't know what the fuck
for not doing anything

Curt: The funny thing thou
table one night doing some
we've gotta get this shit out
out the tour single, we gotta
And like 5 minutes later, T
single.

Bill: It was kind of weird, be
that day came true. We were
called. We were talkIng abo
that night from Settle about

MRR: So, how long did i
album ('Killer Woman')?

Derek: Two days.

Bill: Yeah, the total recordin

Derek: And then Mike mix

MRR: So, whose idea wa
heard you guys before an

Bill: He saw us with our old

Rick: We played with the S
he liked the band. And we
interested in mixing the rec

MRR: So, are you guys ha

Rick: Oh yeah, we're big fan

Bill: Yeah, Mariconda/Raun
uh, we also wanted our first
would put out. I mean lets fa
studio before. It was new to u
liked what they had done co
at least live up to that stand

MRR: The LP's a bit mos
with it?

Derek: Yeah, the LP's done

Bill: The next LP that we reco

Curt: Yeah, just a little bit

MRR: So, whose on he co
someone's fantasy love?

(Everyone looks at Bill)

Bill: Let's just say she's a very
it at that.

Curt: My only complaint is t

MRR: So, after the album
Let's hear about the tour.

Derek: We hit the road three

Bill: We played with some ba

B-Movie Rats

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Tom: Yeah, that one's out of print.
Bill: Yeah, and if you find it and listen to it, you'll also realize why we got rid of our first singer.
MRR: You guys still do songs off that first 7"?
Curt: No.
MRR: And how many did you guys press?
Bill: 500.
Curt: No, 400.
Derek: And, we still have 13.
Curt: What, you still have 13?
Derek: Don't ask me how I got them, I just have them.
Bill: Because before he was in the band, he was jacking our shit.
(Everybody laughs)
MRR: OK, so when did you get Derek in the band? What came about after that? How did you fire the other guy?
Bill: It wasn't like we fired him. It was kind of like when we got back from our first tour, we didn't call him, he didn't call us. So, we started doing shows without him. We did one show with me and Curt singing, which was a mistake. (Curt laughs). Actually that night Derek was there to watch us, and we were like 'hey dude, you gotta come to practice and try this, because we can't pull this off'.
Derek: They tried one other douche bag out before they tried me. And I knew they were trying someone out that night and I wanted to sing in the band, but I never sang in a band before.
Curt: I didn't know you wanted to do it then.
Derek: Well, yeah.
Curt: So, that's why you were hanqing around.
Derek: Yeah, I just happened to roll by when they were trying out the other guy.
Rick: (Sarcastically) ...happened to roll by.
Derek: But, I didn't get to hear him, because I was late.
Bill: All I gotta say is Henry Rollins, your position as BLRRRAAHH (screaming) is fucking safe, because that dude tried to be you. But lucky for Hank, he just wasn't quite that good
MRR: So, what happened after you joined the band?
Derek: Yeah, I joined the band, and we started working on songs. We had one show lined up which was about one month in the future. So, I was like, cool. I've got a month to figure out what the hell I'm doing.
Curt: Yeah, our first show was out of town.
Derek: No, it was at Bar Deluxe.
(Everybody argues about which show was the first show with Derek singing)
Derek: So after numerous shows of playing around town, we said, fuck this lets get out of town.
MRR: So, did things just happen magically for you, or did you guys have to make some changes?
Curt: We played our asses off.
Rick: Practiced a lot
Curt: We played 88 shows last year, in 1997.
Bill: And, we got Derek literally a month before christmas (1996).
MRR: So, you weren't playing with them at Hells Gate, that wasn't with you?
Bill: No, that was with our old singer
MRR: Oh, ok, I remembered you, because you play that Special (looking at Curt).
Derek: That's something you love about Johnny. He didn't remember your bald head, he remembered your guitar.
Curt: Yeah, I'm the same way with guitars, man. You remember guitars.
MRR: Seems like you guys are always playing around town. What's the best and worst thing about playing in LA?
Curt: Umm, the best thing is that your close to home, so you don't have to drive all day to get to a show, plus there are familiar faces. The worst thing is that you're close to home, you don't get to drive all day to get to a show, and you see all the same familiar faces.
Bill: The worst things gotta be the swill beer you get with drink tickets.
Rick: Yeah, and if we're lucky, we'll get a few bucks to play in front of a weak ass boring crowd.
MRR: So, what was happening in '97?
Curt: We put out another 7" on our own label, and within two weeks after that Tom from Dead Beat hit us up about doing another 7".
MRR: OK, so how did you get in contact with Tom?
Bill: He realized that he needed a great Rock N Roll band, and he called the best.
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Tom: No, it wasn't at Spaceland. I saw these guys play with the Padded Cell at one show.
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Bill: Believe it or not, when we first met him, Rick and I went over to his apartment to see if he'd at least consider doing something with us, and he pretty much blew us off.
Tom: When was that?
Bill: The night of the Teengenerate show, we even gave him a ride. Literally that was within a month of our first practice as a band. In fact, that was with our first singer, we were just starting out. We didn't know what the fuck we were doing. In fact, I don't blame him for not doing anything.
Curt: The funny thing though was that Bin and I were sitting at my table one night doing some shit. And we were sitting there saying we've gotta get this shit out. Because we were getting ready to put out the tour single, we gotta get some body to put this other shit out. And like 5 minutes later, Tom called and said he wanted to do a single.
Bill: It was kind of weird, because everything we were talking about that day came true. We were talking about putting out a 7" and Tom called. We were talklng about going on the road and we got a call that night from Settle about a show.
MRR: So, how long did it take you guys to record the new album ('Killer Woman')?
Derek: Two days.
Bill: Yeah, the total recording was done in less than 14 hours.
Derek: And then Mike mixed it in one day.
MRR: So, whose idea was it to get Mariconda to mix it? He heard you guys before and he was interested?
Bill: He saw us with our old singer when we were in Texas.
Rick: We played with the Sons of Hercules in Austin, and he said he liked the band. And we kept in contact, and he said he'd be interested in mixing the record.
MRR: So, are you guys happy with what he did?
Rick: Oh yeah, we're big fans of Mariconda's.
Bill: Yeah, Mariconda/Raunch Hands, that's all you need to say. But uh, we also wanted our first album to sound like something that he would put out. I mean lets face it, we never really recorded in a real studio before. It was new to us. So, we wanted somebody that we had liked what they had done coming in and making sure that it would at least live up to that standard.
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(Everyone looks at Bill)
Bill: Let's just say she's a very good friend of mine, and we'll leave it at that.
Curt: My only complaint is that she wasn't totally naked.
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your tours?
Rick: New Orleans was a re
tab, great food, great mardi-
vania, because I had sex in
Bill: Hans (tour Manager)
New Mexico and Texas.
Curt: No for me it was shar
in Green Bay and hanging
MRR: OK, tell a story ab
hat happened on tour?
When we smoked a ce
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back home.
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Dead Beat Records/PO Bo
The B-Movie Rats/PO Bo

THE B-MOVIE RATS

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Rick: Yeah, we played with some good bands. We played with the Candy Snatchers, Cosmic Psycho's.

Bill: Even the fuckin' La Donnas.

MRR: So, what was your personal favorite highlight of any of your tours?

Rick: New Orleans was a really good show. Good crowd, open bar tab, great food, great mardi-gras after party. And of course Pennsylvania, because I had sex in the van.

Bill: Hans (tour Manager) not killing us on the icy road between New Mexico and Texas.

Curt: No for me it was sharing the stage with the Cosmic Psychos in Green Bay and hanging out with the La Donnas.

MRR: OK, tell a story about one of the other band members that happened on tour?

[illegible] When we smoked a certain band in New Orleans who refused [illegible] an apology because of something that transpired at a Lazy [illegible] back home.

[illegible] Yeah, New Orleans was pretty fun. When Derek and I were [illegible] in [illegible] we got separated from the rest of other guys, [illegible] we we[illegible] around trying to get beads from woman [illegible] his drawers for some beads, and this [illegible] club in his face and starts to have [illegible]. So I'm like, Oh Shit, our singer's going to jail, and we got [illegible] play in an hour. The [illegible] lets Derek go, probably because [illegible] shit faced drunk just [illegible]. But it was still pretty funny [illegible] Derek try to pull his [illegible] up while this fucking cop dragged him through the crowd.

MRR: So, how was it going out with these guys, Tom?

Tom: It was a fuckin' blast ma[illegible] the first time I'd been out, but I think we kicked so[illegible]

Rick: All I gotta say [illegible]...

Tom: (Tom laughing [illegible] his [illegible] Yeah, Kansas City was pretty fun.

MRR: Who would [illegible] like to play with, but haven't played with yet?

Derek: The Rolling S[illegible] DOG, KISS, Rose Tattoo.

Curt: Ironically, the H[illegible] in the same town, but it looks like we'll never get to [illegible].

Rick: Yeah, and the [illegible]

Bill: The Raunch Hands a[illegible]ry Springer.

MRR: So, what is some of the new shit you have coming out?

Curt: Kike from the Pleasure Fuck[illegible] is putting out a single on Safety Pin. It should be out any day[illegible]

Derek: It's called 'Drop Dea[illegible] Angeles'.

Curt: We got a song comin[illegible] on a Radio Blast comp. from Germany.

Bill: There's a comp. coming out of Detroit by a guy named Jim Ren that's gonna be an ass kicking comp. It's got every body on it, Candy Snatchers, Hookers, Nashville Pussy. I don't know what it's gonna be called, though. ('Drunk on Rock'-ed.)

Rick: Yeah, we got that song for Tommy's comp., Viva La Vinyl #3.

Curt: We're putting out a split 7" with the Candy snatchers, as well.

MRR: So, whose putting that one out?

Curt: It's coming out on Tom's label, Dead Beat.

MRR: OK, let's wrap this thing up. For anyone that's never seen you guys, tell them what they can expect.

Derek: Well, probably a loss of hearing, and the absolute greatest god damn Rock N Roll show they've ever seen.

Curt: Yeah, no Gimmicks, no bullshit, no pretenses. Just Rock N Roll, loud in your face, take it or leave it, fucked up Rock N Roll.

The B-Movie Rats discography:
'Soul Fucker' 7" (Lap Dance Records- Out of print)
"57 Chevy' 7" (Lap Dance Records- Out of pnnt)
'Teenaqe Queen' 7" (Dead Beat Records)
'Killer Woman' LP (Dead Beat Records)
'Drop Dead LA' (Safety Pin Records)

Dead Beat Records/PO Box 283/Los Angeles, CA 90078
The B-Movie Rats/PO Box 660338/Arcadia, CA 91006

OH MY GOD, IT'S... gob!

On Thursday, March 5th, Peter Clark Hall was the refuge to the resurrection of punk in Guelph. A scene that has all but disappeared in the fine city has reared it's ugly head once again. This time it was all about Vancouver's Gob. They played a energetic set of snotty punk that got the crowd going. After the show, I had a chance to talk to Gob about their views on life, punk, music and underwear. Interview by J.

MRR: First things first: I notice that you have Gabe from Brand New Unit drumming for you, what's the story?

Tom: Our drummer, Wolfman, had a kid this morning.

Theo: A baby girl.

Tom: He knew she was due, so we grabbed Gabe.

Theo: The Baby's name is Reiley Wolfwoman.

MRR: How far are you along in your eastern tour?

Theo: Three quarters done.

Tom: Two more shows left.

MRR: Briefs or boxers?

Tom: Boxers.

Craig: Boxers.

Theo: Boxers.

Tom: Well he (Theo) wears boxer briefs. Broxers.

Theo: Yeah, Axel Rose, but I wear boxers sometimes. I go both ways.

MRR: Tube socks or the heel cup ones?

Craig: Heel.

Tom: I've got heel.

Theo: I've got tube socks, but I sometimes wear heel ones. I go both ways, again.

MRR: Gob is on the Duran Duran Tribute album (played View to a Kill). Were you guys big Duran Duran Fans?

Tom: Theo was.

Theo: I was back in the '80s. That was the new wave thing.

Tom: They had some catchy songs.

Theo: We got stuck with "View to a Kill".

Tom: I wanted to do "Blue Moon on Monday" (one of the songs not represented on the album).

Theo: Like I said, we got stuck with View to a Kill and did our own version of it.

MRR: You're the only Canadian band, how were you picked?

Tom: They heard some of our old stuff and liked it.

MRR: You have a video for soda, what other songs do you have videos for?

Tom: We did a video for "You're Too Cool" off of "Too Late... No Friends" and one for "B- Flat" off of "Ass Seen On TV".

MRR: Where did that title come from?

Theo: What? "B-Flat"?

MRR: No, "Ass Seen on TV"? That's an awesome title.

Theo: Well, I guess you're the only one who likes it, because nobody else does. Except for me.

Tom: Yeah, Theo and Jay (Jay from Landspeed Records, the label Gob is on).

Theo: It was to poke fun at the media. It was a kind of joke.

Tom: We had an idea to put pictures of our asses inside. It was going be a Cornholeocopia.

Theo: Yeah a cornholeocopia of asses.

MRR: Who's on the cover of "Too Late... No Friends"? (It thanks Luke Perry, but I was a little skeptical) Is it really Luke Perry?

Tom: Yeah, he's a pretty good friend of ours. I used to do a lot of acting in LA, and I was friends with...what's that guys name?

MRR: Who? The Canadian guy from 90210?

Gabe: Jason Priestly.

Tom: Yeah Jason Priestly. We're good friends, and he introduced me to Luke Perry at a party.

MRR: So you just asked him to pose as some crazy guy in a crash helmet on your cover?

Theo: Yeah, that's the story and we're sticking to it.

MRR: What's the news on a new album?

Theo: There's a bunch of new songs written for it, but we have to edit them. We're a bit more picky now than we were before. When we're ready to record them we will record them.

Tom: There's a lot of shit going on. We have a new bass player, and it's like a whole new band. It's weird getting used to.

Theo: Me and Tom are the main songwriters, and we've been really busy doing other things for Landspeed Records and going here and there.

Tom: We want to put out a product. We don't want to put out just a record. We want to put out something better than "Too Late... No Friends".

MRR: One day we will see another one though?

Tom: Yeah, one day.

Gabe: The [music] scene is fucked over.

Tom: Every time I'm in Vancouver, I just think "How'd our scene get so fucked over?"

MRR: What's the Vancouver music scene like?

Tom: Fucked over!

MRR: Could you elaborate?

Tom: Well like Gabe told me the other day "It's fucked over!"

Theo: There's not that many all ages venues to play at in downtown Vancouver which sucks shit.

MRR: So you're going to be back sometime soon?

Tom: Yeah, we're going to do Canada and the States.

MRR: What's your reception like in the States?

Tom: It's getting better. It's a bit harder down there, because there are so many bands and so many good bands.

MRR: Do you play the West Coast a lot since you're from Vancouver?

Tom: No, not really. We probably should, but we don't.

MRR: Where's your favourite place to play?

Tom: I like Edmonton and Calgary. I think those places are awesome to play. We've had awesome shows there.

Gabe: The people in Calgary and Edmonton are into music. The bottom line. Some of the raddest bands came out of there, like SNFU.

Tom: The people are rad there. You go to play a show there, and the people really wanna see a show.

Gabe: The reason I think the bands are so good there is because it's so fucking cold there they have to stay inside and practice.

Tom: Some places in Ontario are awesome.

MRR: What's it like for you in Quebec?

Tom: Last time we went to Quebec City there were 30 people there, because it was a bar show.

Theo: I'll say it just like Gabe would say it; "Quebec is the punk-rock capital of Canada!"

Gabe: The fucking world, man.

Tom: It was so much better this time.

MRR: Have you guys played Europe yet?

Theo: No, we have to conquer that still. Me and Tom are going over there as the McCrackins in September.

MRR: Are there any issues that you guys support? Like anti-sweatshops?

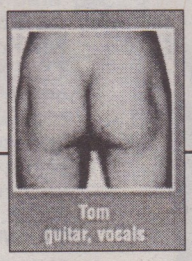
Theo: Yeah this one is good. (Shows me a flyer for a protest against commercial seal hunting). This is a good thing.

Tom: Yeah, anti-sweatshop. I think the bigger something gets, the more corrupt it gets,

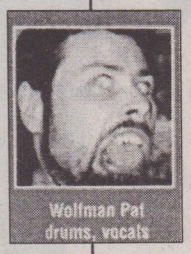
MRR: Does that mean you guys could get so big that you'd be corrupt? (sic)

Tom: A band is a different thing. When there are a lot of people in an organization you don't know what the fuck's going on, who's keeping track of them? That's when shit happens, like with major companies. I try not to support them, but it's hard. It's pretty much impossible to avoid them nowadays. It's just do best to your part. (Two police officers walk by.)

Theo
guitar, vocals


Tom
guitar, vocals

Happy
bass, vocals


Wolfman Pat
drums, vocals

MRR: What about cops?

Gabe: Don't like them. (Laughing)

Tom: I don't usually have problems with cops, but it's a good question. Authority is shit.

Gabe: It is a good question. They feel like they're better than you. (questioning) "You're better than me buddy?"

Theo: It's just weird, because who's to say.

Tom: Authority is a pile of crap until there is heavy duty shit going on.

Gabe: I'm all for a type of justice system to protect us. It has to happen. Just like we have to have a shitty government.

Tom: Where's anarchy going to lead? I can almost agree with it, but what if some fucking losers like the nazi's at our show last night come up and kill our friend?

Gabe: That's anarchy. They're allowed to do that in anarchy. And they think, "Yeah anarchy is rad." Maybe in it's pure form, anarchy is rad. Maybe communism is. And so is democracy. To me out of those three, democracy is the most logical one in a way, for me. The thing is when it get's so big, like Tom says, and all these people are involved it becomes corrupt whatever it is. It just becomes a big machine.

Tom: Capitalism could work really great, too, but you got the United States, who fuck it up.

MRR: Wow, it's nice to see that you guys are well versed on some issues. Most punks are really ignorant, that's why we have Nazis.

Gabe: They're the red necks of punk rock.

Tom: We don't want anything to do with them. They can fuck off. They show up to our show, and they have "Gob Sucks" on their back and "Gob Sucks" in their hair. They came and paid to get into our show, and it obviously shows how fucking stupid they are.

Gabe: With Brand New Unit we never wrote songs that weren't politically motivated. After going to the States a couple of times and seeing so much racism, I would say on our next record that there will be some political songs saying racism sucks. I don't think they should be killed, but if you're a racist in a free society, you should be put in jail or something.

Tom: Yeah, totally.

Gabe: It's fucking beat. Hatred of any kind sucks.

MRR: How did you guys get together.

Tom: We played off and on back in the metal days.

MRR: Did you have long hair and wear leotards?

Theo: No, we were fucking punk right when we were born. Just kidding. Metal was fucking in our hearts.

MRR: It still is. It's a good part of your music.

Theo: Exactly.

Tom: Metal happened, you can't ignore it. If someone only listens to punk they're pretty close-minded.

Theo: Some kids need to open their fucking ears, jackass.

MRR: Minds, eyes, ears.

Theo: Yeah, I mean we have a song called Open Your Eyes.

MRR: What's it about?

Tom: It's about people talking shit. We are the most talked shit about band. No one has said anything on this tour, but on our last few tours, it's like constant shit talking. In Edmonton, this girl walked up and said "I heard you guys are assholes." And it was some stupid story I didn't even know anything about.

Theo: We hear shit.

Tom: Like we get girls pregnant and shit.

Theo: It just goes on. You can imagine. Stupid shit talk.

MRR: Is that a part of being on tour, or did you guys just get the shaft?

Tom: Not really.

Theo: I think it has a lot to do with being tossed into the lime-light and maybe some kids feel that maybe Gob is something extraordinary to talk about. Saying "My friend was hanging out with Gob" and I don't know, whatever.

MRR: I'm going to tell all my friends about talking to you guys. I'm going to call my mom.

Theo: Someone could say "I heard that guy got some girl pregnant" and that's how it starts. Someone could just say something. Someone could want to sabotage you. It could be the stupidest fucking thing.

MRR: And, there's someone out there who will believe it.

Gabe: Cause they know it's a fucking rumour.

Theo: For example this band talked shit about us across Canada. They were telling people that we shove wieners up our asses and leaving urine in people's refrigerator. The only reason they were saying that was because they were talking shit with friends.

Tom: This is what that (the song Open Your Eyes) came from. A friend mailed us a Tupperware container inside of one of merchandise boxes out in New Brunswick. And the people at the show were like "The new seven inch is in there, let's check it out." And they opened up the box, and there was a Tupperware container with a big piece of shit inside of it, and they got freaked out. Our friend did it as a joke, and people twisted it all around.

MRR: What's your stance on the internet?

Tom: It's awesome.

Theo: Yeah, next month or so we will have the Gob page up at www.gobnet.com. And Landspeed has a page at www.landspeedrec.com.

Tom: The internet is "the shit in the Tupperware container."

MRR: Is punk dead?

Theo: No, it's not going to be dead as long as there are people out there like us, doing D.I.Y. growing from the grassroots as long as they work hard and do what they want.

Tom: Punk is more popular now than it has ever been. More people are playing "punk" punk. People know what it is.

TEXAS TERRI & STIFF ONES

Texas Terri and the Stiff Ones are a unique rock 'n' roll treasure located down in lovely Hollywood, California. Texas Terri's live shows are legendary amongst the club-dwellers of Los Angeles and the surrounding communities. No performer on the scene right now catches the "Raw Power" Iggy Pop emotional display quite the way Texas Terri does. Johnny Witmer, songwriter and guitarist for the Stitches, conducted the inter view. Photography by James Bunoan.

MRR: Where did all of this Hell start?

TT: I was at a bar about 2 1/2 years ago. I thought Demon Boy was someone else, and I needed a guitar player.

DB: Yeah she showed me her tits. I thought that was cool.

TT: Yeah I already had shows booked that I didn't want to cancel. So I asked him if he wanted to play.

MRR: Who else was in the band at the time?

TT: We had 500 different rhythm sections. People from just about every Hollywood band.

DB: Yeah Terri was a bitch, because she just quit smoking. I was an asshole 'cause I just quit doing drugs.

MRR: So where did Archie (bass player) come from?

TT: Didn't we get him from the Recycler (So. Cal. classified paper)?

DB: Yeah that's always been a dream of mine to put an ad in the Recycler. You get the craziest musicians.

MRR: Who was the drummer at that time?

TT: Brian Walsh. We call him Stiffo.

MRR: How about out of town? How were you're S.F. shows?

TT: They were cool. We played the bicycle messengers' happy hour at the Covered Wagon & then The Cocodrie in North Beach across from the stripper bars.

MRR: Did any of the gentlemen indulge themselves?

DB: Yeah, I went across the street with some chick.

TT: I went there with some guy from some S.F. band. It was great. The guy was picking up quarters off of the cummy floor. There was a chick there that was pregnant.

MRR: Was she stripping?

TT: Yeah, she kept saying "Wave hello to the baby."

MRR: Hot! Was her puss puckering out?

TT: No. She wasn't that far along. That would've been worth quarters all night!

MRR: Yeah I would've paid to see that. Did the strippers give you inspiration for your show?

TT: Yeah! I did a striptease of my own at our show. I had guys kissin' my tits and ass.

MRR: I notice the bouncers always trying to protect Terri after the shows.

TT: I like that. I always figured that I'd get kicked out of the club for stripping. Now, all the bouncers watch me strip, and they leave the doors unguarded.

MRR: So all your friends can sneak in?

TT: Exactly.

MRR: So you get naked every show'?

TT: Pretty much. The first time it was an accident. I had a negligee type shirt on, and it just fell off. Everyone went crazy. So word got out that I showed tits.

MRR: So it's tits only now?

TT: No. People don't come to the shows because I show my tits, they come because I show my pussy.

MRR: What about the boys at the all age's shows? They seem to be all over Terri?

TT: At my first all ages show, the kids were all passing me around. I had all kinds of teenage jailbait fingers up my poon. I had kids trying to rip off my clothes. They put me down, and I screamed "You little fuckers. I'm going to get you after the sllow."

MRR: That's probably the first time these kids have been that close to pussy.

TT: That' right. It's a man's world, but it's all about pussy!

MRR: So you have all kinds of Hollywood misfits in your band?

TT: Yeah, we even have Ric O'shea. He's our secret weapon. He's been known to stick beer bottles in his butt, sing backups and even do The Spastic Duck Dance (which no one can copy.)

DB: He's even been known to carry my equipment.

MRR: So being from Hollywood, where's the record deal?

TT: I don't know. We play alot. People are into us, but no one wants to put our stuff out.

DB: I want to avoid all that major label institution shit.

MRR: Where did the name "Stiff Ones" come from?

TT: We used to be called Texas Terry's Baby Bird, but some other band was using the Baby Bird name and...

DB: ...And my roommate was writing a porno novel about an undertaker running a morgue. His whole deal was seducing widows. The name of the novel was called "The Stiff Ones."

TT: He had some hot pick up lines.

DB: Yeah. "Baby I'm alive, he's dead." That's the undertaker's pick up lines.

TT: We'll sell the novel, after shows too, if it ever gets published.

MRR: I heard you had gummy worms hanging out, of your pussy, at one of your shows.

TT: Yeah that was fun. I stuck a bunch of gummy worms up my puss. I pulled 'em out, and hand fed them to the guys in the crowd.

MRR: So what's up for the band in 1998?

TT: We're gonna record some new songs, and put it out with our demo tape. Hopefully, someone will put it out on C.D. We're also gonna be on some comps. We're on the Disaster Rec. comp, and the "Weird, Waxed and Wired" (Radio Blast Records / OX fanzine) comp from Germany. We're also on the Born To Lose soundtrack on Bomp.

MRR: That's a lot of comps.

TT: Oh yeah, we're also gonna be on one of Jeff Dahl's comps. I gave him a tape after one of his shows. He actually listened to the tape! He called me a few weeks later and said he wanted us on his comp.

MRR: Any closing comments?

TT: We want everyone to hear our music. We want to come to your town. Sleep on your floors, and mop up your dirt. Give us sickness, or give us death!

Texas Terri and the Stiff Ones will have a CD out on Burning Tree Records. Contact Texas Terri and the StiffOnes at PO Box 3478, Hollywood, CA 90078-3478. Contact Burning Tree at 10938 Magnolia Blvd #227, North Hollywood, CA 91601. Or visit their web site: www.burningtreerecords@worldnet.att.net

Budget Girls

The Budget Girls are two of the baddest girls on the block. Teri and Christen, along with their backingband, the Morton Knights, make music that puts the "g" (for "oh my God!") back in garage music. Raw and fun and absolutely outta control, the Budget Girls are enough to ruin the libidos of the purest listeners. The Budget Girls have a single on Damaged Goods (which has since been rereleased stateside by Planet Pimp), are on a handful of comps, and are anxiously awaiting the release of their debut album on Damaged Goods. The new record is promised to be more fun than a bubble bath with the girls themselves! They live on opposite ends of the world, but manage to still keep things rolling, both as a band and individually. Teri is also in the near-stellar, always ornery Dirty Burds; Christen keeps busy with the Lil' One Inch Button Company/Busy Beaver, makingbuttons for bands around the world. This interview was conducted through the mail and over the internet by icki.

MRR: For the uninitiated, what exactly is a Budget Girl?

Christen: A gal who knows a bargain when she sees one.

Teri: The bargain's usually not the best quality though, but it's cheap!

MRR: How and when did you two meet each other?

C: I met her in the hotel lobby masterbatin' with a magazine. She said, "How'd you like to waste some time?" And I could not resi...

T: W hat the fuck are you talking about? No, we met at a night class, "How to Strip for Your Man."

C: Yeah, the best money I ever spent. Keeps on givin' back.

MRR: Then how did the Budget Girls come about?

C: Gosh, that's pretty personal but, I come about five times a week. What about you Ter?

T: No fartface! How DID not HOW OFTEN!

C: Hey! It's not my fault he doesn't enunciate.

T: Five times? Well I'll be damned...we came about the same way Christen did— purely by accident.

MRR: You two started the band in Bloomington, but now Christen lives in San Francisco, and Teri lives in London. How often or how do you two get together to write songs?

C: Telepathy, all the time.

T: Even in my sleep I'm writing songs. Dreams, man. That's where I hear most of my tunes.

C: I enter her dreams and vice-versa. We use a sort of divine inspiration. We gather all the ideas that ever lit a bulb over anyone's head in our universe, stick 'em in a yellow and blue makes green baggie. Let them rot for a year of so and that smell that comes out is the soul of our music. You'll have to hear it. Just divine!

MRR: Do you ever get together to play shows? Or do you have any plans to do so in the future?

T: I'd sure love to get together and play again. I really miss getting into those funky chicken outfits. I'd love to do the whole Indyucky nightclub circuit.

C: Her chicken is VERY funky. But not as loose as her goose!

MRR: And who are the Morton Knights, the backing band mentioned on your records?

C: A bunch of cute, big 'ol British heads.

T: Wrapped in red velvet.

C: Yeah, I fucked 'em.

MRR: You have an album coming out on Damaged Goods. Is Planet Pimp going to release it stateside, as they did your 7" ?

T: No mo-fo way.

C: Import only, over here. Sven-Erik from Planet Pimp said if The Budget Girls refuse to put out for him, he refuses to put us out...

MRR: Besides the Budget Girls, what else do the two of you do?

C: We used to provide various services to the Bloomington (IN) community via our company Pussyface, Inc, including Go-Go dancing, party organizing and party tracking. Basically anything involving partying. But recently I've been working on a science project where I'm trying to get a light emitting diode to light up by the acid in potatoes. If they don't work, I'll try lemons. Then I'm going to... T: I still party a lot.

C: WHoooooooowhoooooooooooooooo!

MRR: On the back of the single you did on Planet Pimp, there was a contest to win a Budget Girls sandwich ("All you gotta do is snap some pics of your package and send one in. Biggest wins!")...any winners?

C: Yeah! Some guy named Stephan from Germany, he's in some band called The Black Clansmen — I still have to write him back. I guess he's the wiener cuz he's the only one who did it. Can we publish it in these here MRR pages?

T: Let me just make it crystal clear that the contest was Christen's idea. She was desperate to see some big business. But either there aren't many big-beefed guys out there or nobody wanted to be put in a sammich, as only Stephan was man enough to enter.

C: He definitely has some meat, like a piggy in a blanket.

MRR: What's your dream date?

C: Dream date! A jar of vaseline and a bucket of fried chicken.

T: Smoove B- a man whose back is strong and could make sweet love to me all night long. And serve cereal in the morning.

MRR: When you were little kids did you used to make Barbie and Ken do it?

C. I didn't have a Ken, but Barbie would fuck Skipper all the time and other peoples' Kens when she could get it. She started off with copping a feel, those boobs are weird, I imagine that's what phoney boobs feel like sort of

T: I'd never make Barbie fuck Ken. She fancied my favorite stuffed animal, Little Red Doggie.

MRR: And finally, what do you two think is wrong or good about punk rock today?

C: It ain't wrong enough.

T: It ain't disco.

The Bruisers

The Bruisers' first punch was thrown back in 1989. "When being a skinhead was like committing a crime." Bruce Roehrs interviewed Al Barr before the Bruisers embarked on their extensive European tour. Photography by Shawna Collins-Hebert

MRR: Band history. Al let's start out with a little history of the band. Your first single "Intimidation" was released in 1988?

Bruisers: Yes, actually the material was recorded in '88 and was released in '89, on the long since defunct, Patriot Records, which was owned and operated by Jack Kelly (Choke of Slapshot) and Jen Purcell. 1,000 records were pressed and sold very quickly.

MRR: So, it got good distribution?

B: Yeah, there was an oi distributor at the time, so it got all over the place even though there were only 1,000 pressed.

MRR: Was it hard being in a skinhead band back then being from the Northeast?

B: It was difficult to get a gig or get on a bill at all if you were a skinhead band in the 80's.

MRR: Who were your inspirations when you started?

B: The British set in the beginning was our biggest influence. The Business, The Blitz, Cockney Rejects, 4 Skins, and of course, The Op-pressed. We were also listening to American hardcore.

MRR: What do you think of the assumptions made about oi?

B: First of all, there is an acceptance of oi today that didn't exist ten years ago. You could preach unity until you were blue in the face, but if it came from someone with a shaved head, it wasn't believed. Back then, oi was equated with Nazi's.

MRR: This takes me back to, I guess, 1991, when you had a conversation with Tim Yo on the telephone as to an ad you wanted to run that was refused by MRR.

B: We had sent an ad in for our 1991 release, "Independence Day". It had been rejected along with the cassette we had sent for the folks at MRR to listen to. It hadn't even been opened. Upon calling Mr. Yo, I was told it didn't say anywhere in the ad or on the front of the cassette, that we were not racist!?! But I said, "It doesn't say anything to the effect that we are either, and on the inside of the cassette, it's dedicated to the working class of all races and religions." Apparently, that was not strong enough a case. Still, no ad.

MRR: At the point when you started in the '80s, there conflict between punks and skins in your area?

B: I always found unity amongst the punks and skins in our neck of the woods. You always have your troublemakers, but overall, between the hardcore kids in the scene, it went much deeper than fashion.

MRR: Talk to me about your first trip to Europe. That was with Madball Right?

B: Yes, that was in 1994. We were fortunate enough to get hooked up with that thanks to Madball and M.A.D. Booking in Berlin. It was a five week tour that took us all over, from England, Germany, Holland, Switzerland, Austria, Italy, France, Belgium, etc...It was an amazing way to see Europe and bring the music to the people.

MRR: Would you describe Madball as strictly a hardcore band in appeal or do the punks and skins get into them?

B: I would say it varies, but there are punks and skins that listen to hardcore and hardcore kids that listen to oi. Essentially, I believe, we are all branches on the same tree.

MRR: How about the U.K. scene? When did you see your first British band?

B: It was G.B.H. in 1983 on the "Give Me Fire" Tour, with GG Allin and Abortion Squad. There was about 20 of us in the Casbah in Manchester, NH.

MRR: On your upcoming release, "The Authorized Bruisers 1988-1994", there was a pretty heartfelt dedication to a "Richard Mark Wimert". Was that a past band member?

B: Yes, Ricky joined The Bruisers in late '91 and wrote the B-side to our "American Night" single. He was with the band for a good stretch of time, and even though he was not in the band at the time of his death, he will always be fondly remembered by The Bruisers.

MRR: I noticed that one guy from an early incarnation is back but on guitar?

B: That would be Ritchie.

MRR: He was on bass before?

B: Yes, and he has come back on guitar, his weapon of choice.

MRR: So at one point you gave him the heave-ho?

B: Yes, he was kicked out and now he's back and to make a long story short, the time off from the band did both of us a world of good. Life is funny how things turn out, but I can say that the band is much better off with him.

MRR: Right now, you seem to have a pretty tight crew. How often do you practice?

B: Right now it's before tour, so it's everyday.

MRR: Is someone going with you?

B: We asked Blood for Blood from Boston, MA to join us.

MRR: Now, they're a hardcore band, right?

B: Yes, they play a very heavy hate edge/ hardcore band mix. They're a great of guys. I think it's important to keep a diverse mix of bands when you tour.

MRR: Are there any Euro-bands on the bills?

B: As far as we know, we will play with Discipline from Holland and Beat Down from Germany. I'm sure there will be more, but so far that's all I know for sure.

MRR: So where does this tour take you? All over?

B: Yes, it starts in Germany, then to Holland, Belgium, back to Germany, Austria, France, Czech Republic, Switzerland.

MRR: Do you think people from '94 will come to see you?

B: Yes...we hope so. We were in Germany last spring with a Swiss band, The Vanilla Muffins (great band), that went pretty well. It was more the punks and skins scene, and the numbers were generally pretty good.

MRR: The Vanilla Muffins play "Sugar oi", what's that all about?

B: It's a pop approach to oi, and I can tell you, you have not seen such a sight as a three hundred pound skinhead in his soccer team colors shaking his ass back and forth to the melodic hits of the Muffins. Sugar oi will win.

Street Rock & Roll

MRR: I noticed on "The Authorized Bruisers 88-94" release, you do a Sonny Curtis song. What are your thoughts on Rock-a-billy crossing into the Punk and oi scene?

B: Yes, we do the song Buddy Holly made famous, "Rock around with Ollie Vee". To me rock-a-billy is American music 100%. It shares many similarities with the punk and oi movement in terms of socio-economic backgrounds. It was always the kids doing it for themselves, taking no shit and not backing down. Working hard and being proud, it is, in a sense, American oi.

MRR: So musically, your influences are all over the place. I see you do a Billy Joel cover.

B: Yes, we do one of his older tunes, and the funny thing is to watch the audience's response go from disbelief to singing along with every word. We are all just Rock-n-Roll fans.

MRR: How was your tour out here in California?

B: It went great! Big thanks to Ian, John, Saul, and Noah, aka The Randumbs! They made the whole thing possible. Also, I must thank Mike and Pressure Point, Dave and Mike of The Working Stiffs and Fat, Drunk, and Stupid. All great bands and great people. It was wild to see the kids out in California singing along with our music, both old and new. It makes me wish we had come out sooner.

MRR: Do you think it will ever be possible someday, for you to make a living at this music thing?

B: It would be great! I don't know? But if we could just play music to pay our bills, and raise families with it, that would be great.

MRR: Not much to ask for?

B: No, I don't think so. I think once a band becomes successful, it is important to stay humble. The best example of a band who has achieved recent success and has managed to stay true and help their bros are The Dropkick Murphy's. They are the hardest working band in Rock-n-Roll. Ken Casey is Punk's answer to the Duracell Bunny. He keeps going and going and going... (Bruce agrees whole heartedly.)

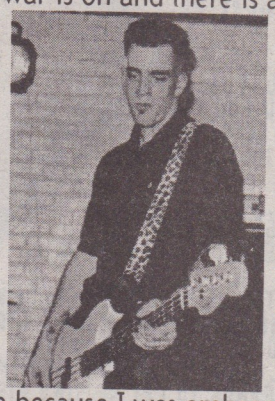
MRR: What do you think of the dangers of releasing music with European labels, if any?

B: For starters, do not support Lost and Found Records in Germany, because I can tell you, the band gets no money. They have pressed four CD's of ours and have sold several thousand, yet when we make simple inquiries about the numbers pressed, sold, etc., you get no answers or they tell you they don't have them yet or some bullshit. Please, please, please don't support them. Another Euro-disaster befell our friends Stigmata from Troy, NY who released their first LP on Steel Breaker Records Germany, owned by the same guy who owned Rock-O-Rama. They didn't know, so the people over there think they're Right Wing and that's just Bullshit. So you've got to be careful. Support Core Tex Family Labels, Mad Mob, Grapes of Wrath, Bad Dog. These guys work hard for the bands and are really in the scene.

MRR: Can going to a place like Germany and playing become a political issue when you're an oi band? Are there problems at shows with right wingers?

B: We have never had any problems like this, but you have to remember, Germany is now, supposedly, reunited. But nothing could be further from the truth. You have West Germany which has been growing and modernizing with the rest of the Western world and then you have East Germany who have been kept apart from any kind of modern growth. You have people who have been doing things a certain way for years and they question change. That's just a little about the economic difference. Then you have to remember that the East went from being Nazi Germany, to a country behind the Iron Curtain, so when the U.S.S.R. fell, the old feelings that had been suppressed by the government were then re-ignited; the direct result of a land never allowed to heal with the rest of the world. It's kind of like the story of the soldier stuck on an island during the war, and upon his rescue forty years later, still believing the war is on and there is an enemy to hate.

MRR: Have you ever played with The Business and have you had a chance to meet them?



B: We have played with them three or four times, but our first time meeting Micky and Steve was at The Marquee. They had come down to see Madball when I found myself in the presence of none other than Micky Fitz, front man for the group! I was seriously so awe struck that Micky had to stop me from my hero worship to remind me that he was just a regular guy and to please shut up because I was embarrassing him! I've always maintained that if it weren't for bands like The Business, there could never have been The Bruisers.

MRR: When there are fights at a show, do you think there is anything a band can do to prevent them?

B: For whatever reason, conflicts result at shows. I think it's the band's obligation to stop the show and divert attention to the matter and to mediate the resolution of that matter in a way that does not prove threatening to the rest of the audience. In other words, if you must fight, go outside and do it. I'm here to play, not to preach, and that's all anyone can really do, in my opinion.

MRR: What are your feelings about Patriotism?

B: I think the people who live in the U.S. are fortunate to live here, and if they can see, first hand, other parts of the world they'd realize they've got it pretty good. There's always room for improvement and I don't think it starts with burning the flag. I can love where I live without supporting the government. I think that people often forget how many freedoms we have as Americans and how many people around the world don't even have basic choices.

MRR: How about the new line-up, where do all the new guys come from?

B: Johnny Rioux, on bass, has been in bands for years, The Uglies Elmer, to name a few. Then there's Scott Vieirra on rhythm guitar. He has been in such bands as In Line and The System. And last but not least John DiCicco, who has been playing in the local circuit for the past seven years. He's a thunderstorm behind the kit and was born to drum!

MRR: So to wrap things up, are you doing any recordings?

B: We will be on an Exploited tribute album to be released on Radical Records and we hope to be recording for a full length album when we come home from our little European excursion. We also hope to be in your neck of the woods again this summer to play some more! All the best to Bruce and thanks for the interview.

Contact the Bruisers at: 421 Pleasant St., Portsmouth, N.H. 03801. www.spwa.com/bruisers.

DEAD END KIDS

FASTER THAN A SPEEDING MULLET, MORE POWERFUL THAN DISCO STU, IT'S A TURD, IT'S A PAIN, IT'S THE COMPLETELY, OVERHAULED, NEWLY REFURBISHED, SPECIAL EDUCATED, BONFIED, RECTIFIED, SOLIDIFIED PUNK ROCKIN' DEATH MACHINE! THE ALL NEW DEAD END KIDS!! WITH THE LOSS OF A MAJOR PLAYER IN THE DEAD END GLOBAL CONGLOMERATE, THE REMAINING SPUDS SET FORTH TO PROVE THAT THEY WERE NOT BUT MERE MORTALS. EMERGING ONCE AGAIN FROM THE BASEMENTLESS, SWAMP LANDS OF FLORIDA TO TAKE ON THE WORLD WITH A NEW (AND MUCH IMPROVED) SOUND AND A WHOLE NEW LINE-UP! I HADDA CHANCE TO SHOOT SOME QUESTIONS THEIR WAY VIA THE NEW FANGLED E-MAILIN' MACHINE AND GOT WHAT I BE LOOKING FOR! ENJOY THE DRIBBLE, POND SCUM. INTERVIEW BY JASON OF RERUN RECORDS/IVAN & THE TERRIBLES.

MRR: HOW LONG HAVE DEAD END KIDS BEEN TOGETHER, AND WHY DID THE LINE UP CHANGE?

GENERIC: WE'VE BEEN TOGETHER SINCE LAST MAY, AS WE ARE NOW. TIM LEFT THE BAND TO PERSUE A CAREER IN BAGGING GROCERIES AND BABY SITTING. BOBBY AND DAVE RIOT WERE NATURAL REPLACEMENTS.

JT: TIM LEFT? BASTARD

BOB: I'VE BEEN A DEVOTED GROUPIE FOR THE DEAD END KIDS FOR YEARS AND, SINCE I REALLY CAN'T SING, I BASICALLY AM JUST A GROUPIE WHO GOT TOO CLOSE.

DVRIOT: D.E.K. L.A.M.F.

MRR: ANY HARD FEELINGS WITH TIM?

GENERIC: NOT ANY MORE. I LOVE HIM BUT I HATED HIM FOR AWHILE.

JT: NO, WAIT A MINUTE, TIM LEFT? YOU TOLD ME HE WAS SICK, AND THAT DAVE AND BOBBY WERE FILLING IN TEMPORARILY. OH WELL, WE SOUND BETTER NOW ANYWAY.

BOBROTTEN: I LOVE TIM. HE BLEW ME AWAY EVERYTIME I SAW HIM PLAY. I USED TO BEG BANDS TO LET ME SING PISTOL'S SONGS DURING THEIR SETS—REALLY SAD, SCREECHY SHIT, BUT TIM WAS THE ONLY GUY WHO EVER DANCED AT THOSE TIMES. I ALWAYS APPRECIATED HIS SINCERITY.

DVRIOT: TIM WAS AND IS A VERY DEAR FRIEND. CAN'T SAY ANYTHING BAD ABOUT THE GUY.

MRR: HOW HAVE YOU DEAD END KIDS EVER CHANGED SINCE THE FIRST SHOW YOU'RE PLAYING? THE FIRST SHOW WE PLAYED TO THE CURRENT SHOWS

GENERIC: WELL, WE WERE NOT PREPARED, AND WE'RE FAR TOO DRUNK. I GUESS NOT MUCH HAS CHANGED.

JT: YEAH, WE PRETTY MUCH STILL AREN'T PREPARED AND GET FAR TOO DRUNK.

BOBBYPIN: I CAN'T REMEMBER ANY OF OUR SHOWS....

DVRIOT: STUPID IS AS STUPID DOES.

MRR: TELL ME ABOUT THE GATOR PUB AND HOW IT'S CHANGED; THE KIDS, THE COPS AND EDDIE.

GENERIC: THE GATOR PUB IS THIS CHINESE RESTAURANT CLOSE TO MY HOUSE. EDDY, THE GUY WHO RUNS THE PLACE, IS THE COOLEST MAN IN SHOW BUSINESS. HE TOTALLY LETS US RUN THE SHOWS. HE SHOVES COTTON IN HIS EARS AND DRINKS BEER ALL NIGHT. PUNK ROCK! WE'VE BEEN DOING SHOWS ONCE A MONTH THERE FOR A LONG TIME, AND ALL AGES SHOWS FOR THE LAST THREE YEARS. AT FIRST DEAD END KIDS WERE THE ONLY PUNK BAND. BUT NOW, THERE ARE A LOT OF COOL KIDS AND BANDS POPPING UP. THE GARAGE RATS USED TO COME TO OUR SHOWS AND NOW THEY PLAY EVERY SHOW WITH US. IT'S BECOME A FAVORITE PLACE FOR BANDS TO PLAY. LOCAL, REGIONAL AND TOURING BANDS ALWAYS HAVE A GOOD TIME. THE LAST SHOW THE COPS CAME AND SHUT IT DOWN, THEY CLAIM WE WERE BREAKING THE OCCUPANCY LAWS AND BITCHED ABOUT THE EMPTY BEER CANS IN THE PARKING LOT. THE COPS ARE REAL ASSHOLES. HAD WE BEEN DOING A COUNTRY SHOW THEY WOULD NOT HAVE SAID SHIT TO US. OH WELL FUCK'EM. WE'LL BE BACK NEXT MONTH IN FULL FORCE!!

JT: LAKE COUNTY PUNK ROCK!!

BOBROTTEN: THE KIDS HERE ARE THE COOLEST. MY ADDICTION TO PUNK ROCK/DEAD END KIDS REALLY BEGINS WITH THE GATOR PUB. I LOVE THE MUSIC, BUT THERE REALLY WAS NO SEMBLANCE OF A SCENE AT ALL EXCEPT FOR THE GATOR PUB. THERE IS ENERGY, GREEN, SLIME-FILLED WATER, NAKED STATUES, REDNECKS DRIVING BY, ETC. ITS LIKE A FUCKED-UP STEW—CHUNKS OF KIDS BOILING ALL AROUND YOU. AND, THERE IS BEER.

DVRIOT: BOBBY DESCRIBED IT TO A T. WHAT ELSE IS THERE TO SAY?

MRR: WHAT ARE THE BIGGEST PROBLEMS WITH THE GATOR PUB? HOW DO YOU DEAL WITH THE IDIOTS?

GENERIC: FOR THE MOST PART, IT'S PROBLEM FREE. THE KIDS KNOW US AND WHAT WE CAN HAVE GO ON AND WHAT WE CAN'T. EVEN THE LOCAL REDNECKS ARE USED TO US NOW. THEY LIKE TO COME AND LAUGH AT THE KIDS DANCING IN GOOD FUN. THE OCCASIONAL DRUNK ASSHOLE IS QUICKLY REMOVED. DEAD END KIDS DO EVERYTHING FROM SOUND TO DOOR TO BOUNCER.

JT: GENERIC DON'T CALL ME AN ASSHOLE.

BOB: ASSHOLLLLLE. EVERYONE'S AN ASSSSSSHHHHOOOLLLE!!!

DVRIOT: WELL, THANKS TO THE NEIGHBORHOOD SHERIFF, WE AIN'T GOT NO MORE PROBLEMS.

MRR: DO YOU FIND IT HARD TO PLAY OUT A LOT SINCE YOU'RE SOMEWHAT LIMITED TO HOW FAR YOU HAVE TO DRIVE TO SHOWS?

JT: NO, WE PLAY ALL THE SHOWS WE NEED TO, AND SINCE THE INVENT OF THE AIRPLANE, WE CAN PRETTY MUCH GO ANYWHERE IN A WEEKEND. WE'LL BE IN NEW YORK, NEW JERSY AND CONNETICUT THIS MAY ON THE "SOMETHING FOR THE SICKNESS" TOUR.

BOBBYSOCKS: WHEN WERE ON, EVERYONE RUNS AWAY. WHEN WE SUCK, EVERYONE RUNS AWAY. REALLY WE ARE ONLY LIMITED BY PERCEPTIONS. I WOULD DRIVE MY PIECE-OF-SHIT-RICE-BURNING-TRUCK TO MEXICO TO MEET UP WITH A GOOD CROWD. IN FLORIDA, PEOPLE ARE STILL THINKING ABOUT RACECARS, DATE-RAPE AND THE CIVIL WAR. WE CANT EXPECT THEM TO LISTEN FOR THE MOST PART, BUT THOSE WHO DO HEAR US ARE INSTANT FRIENDS USUALLY, AND THEY HELP US BRANCH OUT.

DVRIOT: ANYWHERE, ANYTIME.

MRR: TELL US ABOUT DEAD END STUDIOS. IS IT JUST FOR FRIENDS, THE LOCAL KIDS, OR WHAT?

GENERIC: JT AND I BUILT A STUDIO IN MY BACKYARD. HAROLDO FROM BP RECORDS COLORADO CAME DOWN FROM AND TAUGHT US HOW TO USE THE EQUIPMENT. HAROLDO IS OUR ENTIRE INSPIRATION TO HAVING A STUDIO. HE USED TO LIVE IN FLORIDA AND HE USED TO RECORD US. WHEN HE MOVED WE DECIDED TO TRY TO DUPLICATE WHAT HE HAS DONE. WE MOSTLY RECORD OURSELVES, BUT WE DO RECORD OTHER BANDS. IT IS PRETTY MUCH BY INVITE ONLY, WE ONLY RECORD BANDS WE LIKE. WE CHARGE $8.00 AN HOUR TO HELP BANDS OUT. I COULDN'T LISTEN TO A BAND THAT I DID NOT LIKE FOR THAT PRICE. AND WE WANT TO KEEP THINGS ON A PUNK LEVEL.

JT: WE'VE COME A LONG WAY SINCE WE STARTED THE STUDIO AND ARE PUTTING OUT SOME REALLY GOOD STUFF NOW. WATCH FOR THE NEW RENO DIVORCE 7" FROM OUR LABEL THAT WE RECORDED. BATTERY ACID BOB: VIVAZIVA!! THE STUDIO IS A SPACE VACUUM! WE FUND IT BY SHOOTING LOCAL PORNOGRAPHY FILMS, SO THE INTERIOR IS A BIT MESSY, BUT WE DO HAVE A COOL WEATHER-COCK ON THE TOP.

MRR: WHAT DO YOU HAVE COMING OUT AS FAR AS RECORDS?

GENERIC: BEFORE THIS INTERVIEW COMES OUT, WE'LL HAVE A SPLIT 7' WITH NOTHING COOL ALL DRUNK PRODUCTIONS AND A NEW 7" ON ELEVATOR MUSIC CALLED "SOMETHING FOR THE SICKNESS". THIS 7" WILL BE THE FIRST WITH OUR NEW LINE UP. AFTER THAT, WE ARE LOOKING TO PUT OUT A FULL LENGTH LP ON ELEVATOR. FERNANDO FROM ELEVATOR IS GREAT!

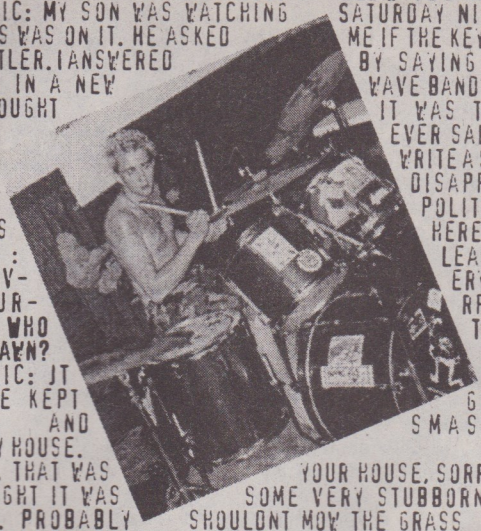
JT: SOME PEOPLE CALL IT A RECORD, I CALL IT A MUSIC

DEAD END KIDS

CIRCLE...MMMMRRMMM.

MRR: SO WHAT'S "HITLER WAS NEVER IN A NEW WAVE BAND" ABOUT?

GENERIC: MY SON WAS WATCHING SATURDAY NIGHT LIVE AND SPARKS WAS ON IT. HE ASKED ME IF THE KEYBOARD PLAYER WAS HITLER. I ANSWERED BY SAYING "HITLER WAS NEVER IN A NEW WAVE BAND". AFTER I SAID IT, I THOUGHT IT WAS THE FUNNIEST THING I EVER SAID, SO I HAD TO WRITE A SONG. SORRY TO DISAPPOINT YOU, NO POLITICAL INNUENDO HERE.



DOES JT: LEARN SOMETHING NEW EVERYDAY.

BBBBUR- RP: I FORGOT.

MRR: WHO TAKES CARE OF YOUR LAWN?

GENERIC: JT USED TO, BUT HE KEPT GETTING DRUNK AND SMASHING INTO MY HOUSE.

JT: OH, THAT WAS YOUR HOUSE, SORRY. I THOUGHT IT WAS SOME VERY STUBBORN BAHIA. PROBABLY SHOULDNT MOW THE GRASS ON ACID.

BOOB: I USED TO DO IT, BUT THIS CUTE LITTLE GYPSY GIRL DOES IT NOW. WE FEED HER BREADCRUMBS AND VODKA AND WATCH HER SWERVE. SOMETIMES WHEN WE CALL HER WENCH SHE SPITS ON US. SHE LOVES US THOUGH.

MRR: TELL US ABOUT GOING TO NEW YORK.

GENERIC: WE ARE GOING TO NEW YORK, WHERE I'M FROM, TO DO SOME SHOWS WITH THE CASUALTIES. JAKE AND THE CASUALTIES ARE FUCKING GREAT! ALSO WE ARE GOING TO PLAY FERNANDO'S CLUB, THE TUNE INN, IN CONNECTICUT. FERNANDO IS FUCKING GREAT!

JT: I THOUGHT WE WERE GOING TO NEW YORK TO EAT!!!

BALOBOB: I WANT TO GO TO THE CITY AND KISS FERNANDO AND THEN EAT. THATS ABOUT IT. WE WERE HOPING TO GET ON SEINFELD AS EXTRAS, BUT THEY TOLD US TO FUCKOFF.

DVRIOT: OH, WE REALLY ARE GOING?! I THOUGHT THAT WAS JUST SOME CRAZY DREAM THAT I DREAMT. WELL, GOD DAMN!! GOTTA GET MY SHIT TOGETHER.

MRR: WE HEARD ABOUT AN INCIDENT AT A GATOR PUB SHOW WHERE GENERIC WAS SO DRUNK THAT HE BIT THE HEAD OFF OZZY OSBOURNE AS PUNISHMENT FOR KILLING ALL THOSE BATS ON STAGE FOR SO MANY YEARS, AND THAT DAVE RIOT HAD TO HAVE A "BASS OFF" WITH GEEZER BUTLER FOR YOUR HONOR? ANY TRUTH TO THAT?

GENERIC: NO THAT'S NOT TRUE, ACTUALLY OZZY AND I WENT BOWLING, AND THEN I BIT HIS FUCKING HEAD OFF.

JT: I THOUGHT IT WAS EDDIE VEDDER

B: OZZY RULZ! ITS ALL TRUE. BUT WE GAVE HIM SOME EXTRA HEAD LATER.

DVRIOT: THIS IS SOMETHING I'M TRYING TO WORK OUT. I'VE BEEN ORDERED BY THE COURT TO UNDERGO EXTENSIVE THERAPY. LIFE MUST GO ON. I'VE HEARD GEEZER BUTLER IS WORKING IN SOME TRANSMISSION SHOP.

MRR: HOW DID YOU GET HOOKED UP WITH SO MANY RECORDLABELS? IT SEEMS THAT FOR A BAND THAT NEVER HAS, AND WILL PROBABLY NEVER, TOUR, THAT YOU HAVE A LOT OF RELEASES ON DIFFERENT LABELS. DO YOU SOLICIT THIS?

GENERIC: YEAH, WE ARE PRETTY FORTUNATE SOME GREAT PEOPLE CONTACTED US ABOUT PUTTING RECORDS OUT.

JT: NAW, WE DIDNT LOOK FOR THE LABELS. AND I HAVE NO IDEA HOW THEY FOUND US.

BADBOB: OUR GENERAL PLAN IS TO SNEAK INTO WOMEN'S BATHROOMS AND WRITE CATCHY LIMERICKS ABOUT OUR 'SKILLS' IN THE STALLS. OF COURSE WE LEAVE OUR PHONE NUMBER AND E- MAIL ADDRESS. THE RESPONSE HAS BEEN SWELL. GENERALLY, WE FIGURE EVERYONE SPENDS AT LEAST SOME FRACTION OF THEIR TIME READING SHIT IN WOMEN'S BATHROOMS. WE'RE ALSO GOOD AT PHYSICS.

MRR: ARE YOU RESPONSIBLE FOR EL NINO?

GENERIC: NOT ME, IT WAS JT.

JT: HEY!! ....I TOLD YOU NOT TO TELL ANYONE. OH WAIT, IT WASNT ME IT WAS DAVE, YEAH THAT'S IT!

BOBABOBABOBABOB: MIA CULPA!

DVRIOT: YEAH ,YEAH, IT WAS ME. WHATCHA GONNA DO ABOUT IT?

MRR: IF ANOTHER BAND ASKED YOU TO TOUR WITH THEM, DO YOU THINK IT WOULD EVER BE POSSIBLE?

JT: MAYBE. IT'S JUST HARD FOR US TO PLAY AWAY LIKE THAT. WE ONLY DO WEEKENDS, BECAUSE BOBBY HAS THIS MENTAL CONDITION WHERE HE HAS TO STAY CLOSE TO HIS DOCTOR FOR FREQUENT TREATMENTS.

B: WE'RE PRETTY SELECTIVE ABOUT THAT. YOU SEE, WE ARE ALL FOUR UNITED BY OUR FUNDAMENTALIST IDEALS — WE PLAY OUR LICKS FOR THE BIG GUY UPSTAIRS. ITS PRETTY HARD TO FIND A RIGHT WING BAND THAT STILL KNOWS HOW TO RAWK! HOPEFULLY WINGER MIGHT INVITE US TO TOUR WITH THEM (HOPE, HOPE!)

DVRIOT: DESPITE BOBBY'S MENTAL CONDITION AND WINGER FIXATION, ANYTHING'S POSSIBLE.

MRR: WHAT WOULD YOU DO IF YOU COULD TOUR, AND IT WAS WITH A FRIEND'S BAND, BUT THEY REALLY SUCKED? WOULD YOU STILL DO IT AND WHY?

GENERIC: AS LONG AS THERE WERE PLENTY OF BEER AND CIGARETTES.

JT: AND FOOD. PLENTY OF FOOD.

AANARCHISTBOB: FIRST YOU ASKA US WHYA WE DONTA TOUR, THENNA YOU ASKA THIS STUPID QUESTION ABOUT TOURING WITH SHITTY BANDS...WHATSAMATTAYOU?

DVRIOT: ANYWHERE, ANYHOW, ANYTIME.

MRR: CAN YOU DESCRIBE YOUR SOUND WITHOUT COMPARING YOURSELF TO OTHER BANDS?

GENERIC: WE'RE THE SIXTH BEER THAT PUT YOU OVER THE EDGE. WE'RE THE MOMENT BETWEEN SOBRIETY AND CONSCIOUSNESS WHEN YOUR STILL NOT QUITE AWAKE AND ALL YOUR DREAMS STILL MAKE SENSE. FRUSTRASION!

JT: GENERIC AND DAVE MAKE SOME NOISE ON THOSE GUITAR THINGIES AND I BEAT THE CRAP OUTTA THE DRUMS, BOBBY YELLS (AND OCCASIONALLY YODELS). TRY TO MAKE SOME SENSE OF IT. DA.

BOB: YOKO ONO ONCE ELOQUENTLY DESCRIBED US AS "THE GENTLE LICKING OF MIDNIGHT CONDENSATION ON THE ANKLES OF WOUNDED WILDEBEAST" (I ESPECIALLY ADMIRE ALLITERATION). THAT PRETTY MUCH SUMS IT UP.

DVRIOT: THAT CERTAINLY DOES SUM IT UP.

MRR: FOR A BAND THAT PLAYS OUT, HAS A RECORD LABEL, A RECORDING STUDIO, PUTS ON SHOWS, HELPS THE BLIND, ETC., WHAT WORDS OF WISDOM CAN YOU GIVE PEOPLE WHO WANNA DO THE SAME?

GENERIC: HAVE FUN!! THESE DAMNED BLIND PEOPLE ARE GETTING ANNOYING.

JT: TRY NOT TO DRINK SO MUCH THAT YOU PASS OUT RIGHT BEFORE A SHOW.

LITTLEBOB: TRUE DAT, TRUE DAT! EVERYONE HAS FORGOTTEN THE VALUE OF BEING AN ASSSSSHROOOLLLE. NOT A VIOLENT, TESTOSTERONE-RIDDEN, CONDESCENDING PRICK, BUT A BONAFIED, SARCASTIC, LOUD ASSHOLE. KNOW THE MALE YET KEEP TO THE FEMALE.

DVRIOT: TRY TO KEEP A COOL, LEVEL HEAD. YET HAVE SOMEONE LIKE GENERIC AROUND TO TAKE CARE OF BUSINESS.

SKANKING SKULL RECORDS/DEAD END KIDS: 40101 SHERYDAN GLENN, LADY LAKE, FL 32159.

When I had heard that Nema had gotten back together and were playing the More Than Music fest this year, I really wanted to interview a band that I had been corresponding with for over a year. So, I e-mailed Matt Weeks and asked him about it, and all was cool by him. We rounded up everyone at the fest (minus one member), and this is what became of the event. Interview by Greg.

MRR: What are your guys names, instruments, and everything? You know...that question.

Jeff: I am Jeff, and I do vocals.
Matt: I am Matt, and I play guitar.
Kane: Kane, vocals.
Prozac: Prozac, guitar.
Carl: Carl, bass.
Matt: And our drummer is missing.
Carl: Shawn Gates, drums.

MRR: When did you guys get back together and why?

Matt: We kinda never really broke up.
Jeff: I guess we got back May of this year.
Matt: We took a very long hiatus.
Jeff: Kane and Matt moved away to Arizona. Kim moved west, and we decided to get back together.

MRR: What happened to Kim?

Jeff: She's still in Olympia. I don't know what she's up to lately.
Prozac: She's living in a commune kind of house. There's two cabins on the land and...
Matt: She has a five-year-old also, so she has obligations there. She just can't come back to detroit and play punk rock with a bunch of kids at the drop of a hat. She's definitely welcome to come back, but that's definitely not something she can do right now.

MRR: Did you guys pursue getting her back in the band?

Kane: It was mentioned. We lived in the same town and I talked to her, but she's happy where she's at. There's more important things than Nema.

MRR: What records do you have out? What records are you going to put out?

Jeff: So far it's just the 1st 7" and the split 7" with warfare state. The split 7" with Warfare State is long gone. You can still find the [1st] 7" around, and I'm not sure what we're going to do now. We want to do an LP. I don't know if there's any general consensus what label it's going to be on at the moment, but we're definitely going to have an LP in the future.
Matt: We're definitely going to have something out by the end of the summer or the beginning of the fall. Either a 7" or an LP, whatever.

MRR: It seems like most of the songs on the 7" are about religion, and how it's fucked up. Who writes those lyrics, and when did you determine that you were at odds with religion?

Jeff: I think I am the one who wrote most of the lyrics that dealt with that subject.
Prozac: We all fully back him on it though.
Jeff: It's just something I figured out when I was 12 years old, and I think almost everyone else in punk/hc comes to terms with that. It seems to be kind of an over done topic.

MRR: Why did you guys decide to do it?

Jeff: Back then, I was probably in a different mindset than I am in now. I wouldn't write lyrics like that now.

MRR: What are the new songs about?

Jeff: We only have three new songs at the moment. One of those was inspired by J.R.R. Tolkein, the other I wrote about my dislike for personal fanzines, and the third one is about general dislike of modern day society, one of the more typical among themes of hardcore bands.
Matt: Maybe the reason Nema comes off as an anti-religious band.

MRR: The name?

Matt: Yeah. Well, besides the name, I think most of us were subjected to being raised in Judeo-Christian traditional values. I've never been forced to submit to islamic traditions or anything like that, so we come off as anti-Christian because that's the only thing we know. I can't necessarily bash religion as a whole. I definitely think spirituality is an important thing. I just think that if it's prescribed and transcribed like that it becomes extremely dangerous.
Jeff: I've always been a devout atheist for various reasons. I guess being subjected to Christianity made it my easiest target.

Prozac: It's what we've lived.
Matt: And you really can't be... ya know...

MRR: An American without being subjected to it.

Matt: Yeah. I mean none of us have been subjected to Zen Buddhism or anything like that, so we can't be like violently anti-Zen Buddhist.
Jeff: I think that one can safely come to the conclusion that, for themselves, they're not going to believe in a religion or a god. Myself, I'd say any religion, any organized religion, is something I couldn't believe in, but I won't condemn other religions like I condemn Christianity, because other religions aren't as responsible for such evil in the world.
Matt: And, they haven't had any profound impact on your life either. I mean Christianity was there smashing you in the face every fucking day.
Kane: It gets really sketchy to condemn a religion completely, because there's cultures that are tied completely to their religion. Your basically saying that these people are fucked. And then, that's like saying it's a race almost or something.
Matt: To say we're anti-religious does not mean that any of us are anti-spirituality or anti-self determinant religions. If I want to believe in a rock or a tree then everybody would be all for that.
Carl: I was talking to someone and he was talking about the blasphemy law (in England), and he was talking about how Christianity is the only religion protected in England. Under that blasphemy law, you can slander any other religion you want to there, but Christianity.
Jeff: That's because it's the established religion.
Carl: Right, that's what I'm saying. That shows the power of what that religion is or a conquering religion.
Matt: But, in America, the Christian church hold monetary power, and just power in general, under their sway. No matter what they preach, no matter who they're converting, they have a profound impact on everything from economics to commercialism to radio and television and huge ties to corporate America and that in itself is pretty fucked.
Jeff: They basically set our social agenda for us regardless if we want it or not, and it's basically because this country was founded by puritanical rejects from Europe, and that's still the people that have the most sway over politics in this country, and

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they're also the most organized group of people and that's why I think it's so important to draw attention to them and speak out against it...

Matt: And the whole idea of separation of church and state is becoming more and more bullshit every day. Whether I support democracy or not, I absolutely support the separation of government from any type of religious organization, and, day in and day out, they're trying to fucking burrow their way in the only thing that's existing, and that just makes it that much more fucked up for me because, until the system breaks, and I have to deal with democracy day in and day out, the last thing I want is a bunch of priests hanging out with congressmen deciding my fate.

Carl: Now in Alabama, the governor gave permission to the judges in Alabama to hang a copy of the ten commandments behind the court benches and lead the courts in prayer. But, then when he was asked if a Muslim judge or any other kind of religion could do the same thing, he just gave this snicker as if he would have such a judge in his state anyway.

Jeff: Many Americans are not Christian: either they're a different religion or they're just apathetic about it ,and it's just completely fucked, as well as any other country where one religion maintains dominance over everyone.

MRR: It seems like all our laws that are coming into being now are all morality calls that are based on Judeo-Christian morals.

Carl: Like the girl was talking about with operation rescue. That's a total white privilege, Christian group of men that's deciding the future for everybody else.

Jeff: Regardless of what the detriment to society would be if abortion was outlawed, especially these days, it would be a big blow if we allowed that kind of religious morality to be imposed on us.

Matt: For me, religion breaks down into symbolism. Religion is just a stupid, human bullshit classification, and one of religion's main functions is to separate us, as humans, from nature and being animals in general. And for me, religion is a stupid human invention that serves to only separate us from nature, and then we begin to disrespect the power of nature which is what a lot of pre-Columbian cultures in the Americas did, worship solely nature, and their gods are based off the respect for the earth and nature and the powers that would determine their lives.

MRR: The whole thing that this country was founded on, the idea of "divide and conquer", was the passage in Genesis where it says to take control of your land and "better it" and stuff like that which lead to the overuse and rape of the land that we currently live on.

Jeff: It all has to do with the respect of the environments of the Native Americans and the Judeo-Christian origins where the Native Americans worshipped the earth because they viewed it as being plentiful.

Matt: And it had control over them. It could kill them in an instant, or it could also sustain them for years.

Jeff: Yeah. Whereas, Judeo-Christianity was founded in an area of the world where the earth basically fucked people over on a regular basis with things like floods and famines, and that's why Christianity is such a brutal religion. The people who follow Christianity, unwittingly or not, have completely influenced our culture, and the main reason their god had such a stick up his ass, so to speak, was because these people who invented that god had such a fucked up view of the earth and that led them to disrespect it.

Matt: And they also had just spent thousands of years under a monarchy in England and through their class systems, people just become completely disassociated with all of that. When they came over here, those people had spent zero years under something that similar and people lived and died by the sword for Christianity for thousands and thousands of years and brought it over here 500 years ago and shoved it down people's throats.

Jeff:They basically annihilated the population that was here.

MRR: Non-Christian people were killed.

Jeff: And that's the only way they knew [to be].

Matt: It was absolutely a modern-day crusade.

Jeff: That's because that's all Christianity has been all about ever since the end of the Roman empire, Christianity has been all about imperialism.

Matt: It's totally an imperialistic religion. Christianity would never rest until everyone in the world was watching them on television and sending them 25 dollar checks every 2 days. They definitely are bent on world domination, and that has absolutely nothing to do with government, and I think punk has always been very anti-establishment and very anti-government and I think simultaneously religion is government. Religion would very much like to tear the government down and take it over if they could. To me, it's just another set of belief systems that I have absolutely no adherence to and I don't believe in and I openly oppose.

MRR: What are your guys' opinions of playing music festivals, like this, and what do you think these fests generally accomplish?

Matt: As far as me playing these, I've played in other bands ever since the festival was ever "incarnated" in punk, I think I've played in three or four other major ones. Something like this today is different. Most gatherings are, like, one person sets them up and says, "I like these bands and I'm going to have these bands play," and those bands come together, and it's very boring and stagnate and homogenous. This is good, because it brings a lot of different aspects of punk together that have very similar views, and there's also a lot of apathetic kids in the mix also who are just there solely for the music. I think that it's good to have gatherings. I think it's a good time to celebrate a completely underground way of life that is totally networked and connected and I really don't know if it should be more than that sometimes.

Jeff: It's a good way to take a look at the subculture and get a wider view of everything that's out there right now.

Matt: I think it's a great way for people to be face to face and to have those conversations which would normally be just letters or whatever.

Kane: The bands at a festival don't really matter.

Jeff: It's just a billboard to attract people.

Kane: Yeah, pretty much. I think it's just good for getting people together. It's good for meeting people. I come back from the west coast and I come here and get to see all these people I've met at past festivals and I've been able to keep in contact with them. I don't think the bands really matter. It might draw people according to their tastes.

Matt: The thing that I'm afraid of and the thing I see a lot at these festivals is there's definitely patterns that emerge. Certain people feel like they have to do certain things over and over again whether that's certain bands playing or certain people talking about the same exact issues over and over again.

MRR: Kind of like what happened just now. [regarding the accusal of Felix Von Havoc being a rapist]

Matt: Not to discredit that, simultaneously, I think when people try to challenge that which is becoming the punk status quo at festivals, when people try to be different and challenge things like that, that's when it's going to become brilliant again. When it first happened, it was amazing that 1200 people showed up in Dayton in 1994, or whenever that was, and that was amazing, but now if it's just people coming to see bands play, that's just going to stagnate the whole thing. People are just going to...

MRR: Just buy records and buy zines and watch bands.

Matt: Exactly. If someone came up with something completely original and new and different each time one of these things happened, I think they'd be just that much more magical. The idea of bringing spoken word into festivals, and the idea of bringing the saturday afternoon punk sports events into it or whatever, I think that's all awesome.

MRR: It seems like there's not enough of that.

Matt: Exactly.

MRR: It seems like it's more like, "alright, we're done with this. Let's go watch bands now."

Prozac: Who is that up to? Is it up to the or-

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ganizers or people who meet up with each other or people who meet for the first time or whatever? I guess what it needs is a big catalyst for something to start.

Matt: The best part about this festival is that there were no bands Saturday afternoon. I think that's great. It was great for people to just talk and hang out without music playing in their ears for fucking six hours straight. That was good. It wasn't even necessarily anybody's idea. It was just the way it happened, because they couldn't get the venue this afternoon, but I think that worked out well.

Prozac: It's a benefit too.

Jeff: There was also a pretty informative workshop on education. Most workshops at festivals I have witnessed have been boring crap that I haven't wanted to sit through, but this was actually good today with people who actually knew what the fuck they were talking about. It also seems like a breeding for huge controversies like what happened today.

[...section scrapped...]

MRR: What do you see the future for this band being? Do you think you guys will be able to keep playing together?

Prozac: I think so. We went through a lot to make this happen again, like Eric [Kane] came all the way from the west coast. Jeff moved back from chicago. Matt's commuting.

Matt: Every two or three weeks.

Carl: From chicago to detroit.

Prozac: Shawn has a hard time with his schedule...

Matt: And Shawn works and is finishing up school, so it's nothing that's going to be full blown probably for a while.

Prozac: Next summer we're going to try.

Matt: Yeah. We're definitely ready to play shows, we're definitely ready to record and write new songs and, probably next summer, we're definitely going to have more time to plan something to get out there.

Prozac: It's completely a 200% effort to make it happen again, just because we love it so much.

Matt: There's no inner band conflicts or anything.

Jeff: Not yet. (laugh)

Matt: It's not like it's a struggle whatsoever.

Prozac: I think the biggest thing was just everyone moving across country. I've never been in a band that's really done much, because all we ever did was argue, and no one wanted to play the same shit, and I haven't had any problems playing with these guys.

MRR: Yeah. It seems like you guys mix a lot of different styles.

NEMA

Prozac: We're a little bit of country and a little bit of rock-n-roll (laugh).

Jeff: (laughing) We play both kinds of music, country and western.

All: (laughter)

Matt: I think that's definitely true, because Kane and I came from a totally... well we all kinda came from the same area and were subjected to the same thing for the past four or five years. When that all disintegrated, what I guess I would call the Detroit scene, everyone branched out to different things. I think we all come from different yet very similar backgrounds. But, I mean, where I might like folk music and my favorite band is Soulside, and it's not Celtic Frost. Eric and I like a million things that are similar too, so it's like no problem to compromise.

Carl: I think that's what's been making it sound cooler anyway, is compromising, so we don't sound just like everyone else.

Matt: The parts Prozac writes are going to way more metal oriented, and the parts I write are going to be a lot more negative approach oriented.

Prozac: Yeah. It's kinda like I'll swap you a frost part for a negative approach part.

Matt: Yeah it is.

Prozac: It works out really well and sounds good together.

Matt: And it doesn't make us sound like a metal band or every other run-of-the-mill grindcore band that's out there now. I'm bored of that stuff. I mean I'm into it, and I'm pretty burnt out on most of it, but there's some of it I enjoy. This is just a little different, I think.

MRR: It seems like that style is really popular now.

All: Yeah.

(Random joking around. Prozac doesn't like Spazz.)

MRR: I think I'm going to try to end this up. Anything you guys want to say about anything?

Carl: Nema... Australian for hardcore. It rules. (Said like the beer commercial) Mike Duranco ...

NEMA

Jeff: He does a zine called Evil Twin.

Carl: And, he's a little piece of shit that started a bunch of rumors...

Jeff: About the venue we like to play at.

Matt: Just about a lot of things going on in detroit.

MRR: In his zine?

Jeff: Yeah.

Matt: He just talks shit about us.

Prozac: He's written letters into Maximum.

Matt: He talks badly about people that have bent over backwards for punk. Most of those people who run those venues don't give a fuck. They're collective spaces. people live there. They're anarchists, but they bend over backwards to help punks who don't have a space to play.

Carl: And punks should be the ones supporting the anarchists.

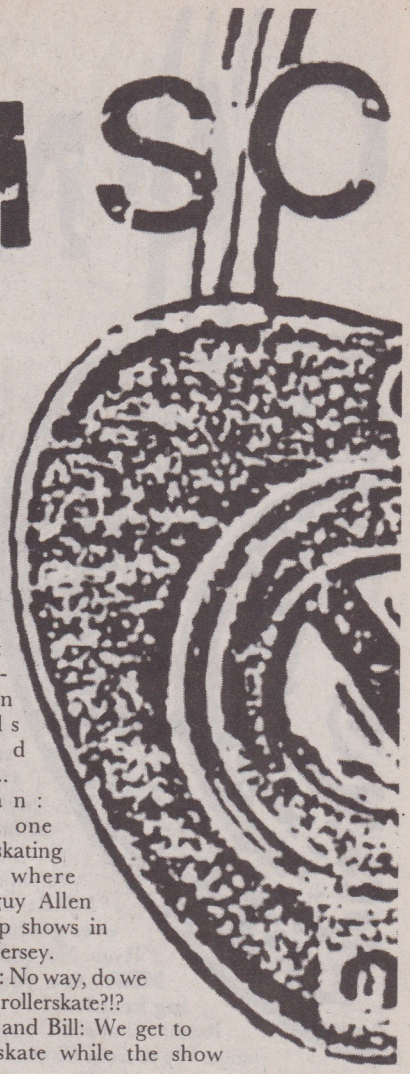
Matt: Absolutely. And this kid just complains because one day this kid's into hardcore, the next day he's into ska, the next day he's into that... he's a total fucking chameleon.

Prozac: He's kicked out of every group and every scene that there is to be in.

Jeff: We'd thought we'd like to get some crap talked about him in a zine.

Carl: Yeah, because it needed to be done. And he wets his bed. (hilarious laughter all around), the kid wets his bed (even more laughter).

DISC



If you haven't at least heard of Discount, you might want to check yourself into the 1990's. In the past five years Discount has released two albums, gobs of singles and appeared on countless comps. Not a stinker in the bunch. They've toured the United States a number of times, been to Japan and back, and are gearing up for another summerfallwinter of touring. If you haven't caught them yet, live or on your preference of recorded media, take this as your personal invitation to do so immediately. Interview and photos by Mark Murrmann.

MRR: I wanna know about the bikini contest you guys played in Boca Raton, FL.

Ryan: There was no bikini contest.

James: Alison wouldn't enter, so they called it off.

Ryan: It was a weird situation, where we were doing a favor for a friend, this guy from Vero Beach who used to have a restaurant we would eat at when we were in high school. Now he has a surf magazine. It kind of backfired. He was gonna have a show. We were talking about it and it sounded cool—weird—but somewhat okay.

After we got a flier, we found out there was gonna be a bikini contest at the show. We called the day before to say we weren't going to play because of the bikini contest. He said he'd cancel the contest.

MRR: Because you guys wouldn't play? You guys over the bikini contest...

Ryan: It was a mixture of because we wouldn't play and because no one signed up for it.

Bill: But we weren't gonna play. We told him we would not play the show.

Ryan: I don't think it's a good idea to have girls in bikinis, at a show to get people to listen to music.

MRR: So what did the show wind up being like?

James: We had to play in bikinis.

Ryan: We were the bikini show...we had to play two sets; it ended up being a typical bar show, which we've never done before. With 18 and up and it was really shitty.

MRR: That was your first 18 and over show?

Ryan: Our second. The first was in San Diego, that was 21 and up. We had to stand outside after we played the show.

MRR: Why did you play that show?

Bill: We had no idea. And Tim from Liquid Meat set it up. The only places to play in San Diego, at the time, we all bars. And we didn't have a show on that date, so he set it up there. And when we get there, the bar is like, "Well, you'll have to stand outside." We told them we weren't gonna play. Tim got really mad at us. We felt bad for him because he went through a lot of trouble to get the show for us. So we played it and sat outside after we were done playing.

James: And before...

Alison: There was an airport really close and the airplanes were cool to look at.

Bill: The airport was cool to look at...I thought the planes were awesome.

James: (rolling his eyes) Oh yeah...thanks for the planes. They were good. Thanks Tim.

Ryan: It was shitty, but it was funny at the same time. Like weird funny.

MRR: On the tour that's coming up this summer, are you playing more clubs?

Bill: I think it's split between halls and clubs...

Ryan: ...and one rollerskating rink where this guy Allen sets up shows in New Jersey.

James: No way, do we get to rollerskate?!?

Ryan and Bill: We get to rollerskate while the show happens.

Ryan: You can rollerskate while you listen to a show.

Bill: It's pretty amazing. Allen sets up weird shows. Last year we played his backyard pool party and people had SuperSoakers. It was like a luau.

MRR: Grass skirts?

James: There were...grass skirts, squirtguns for everybody...

Ryan: ...a pool, suburbia.

Alison: They had bubblegum soda. It was bad.

Bill: It was a break from tour.

Ryan: "We're on tour, and we're at a luau...?"

Bill: We're playing four fests this time. We've never played a bunch of fests before.

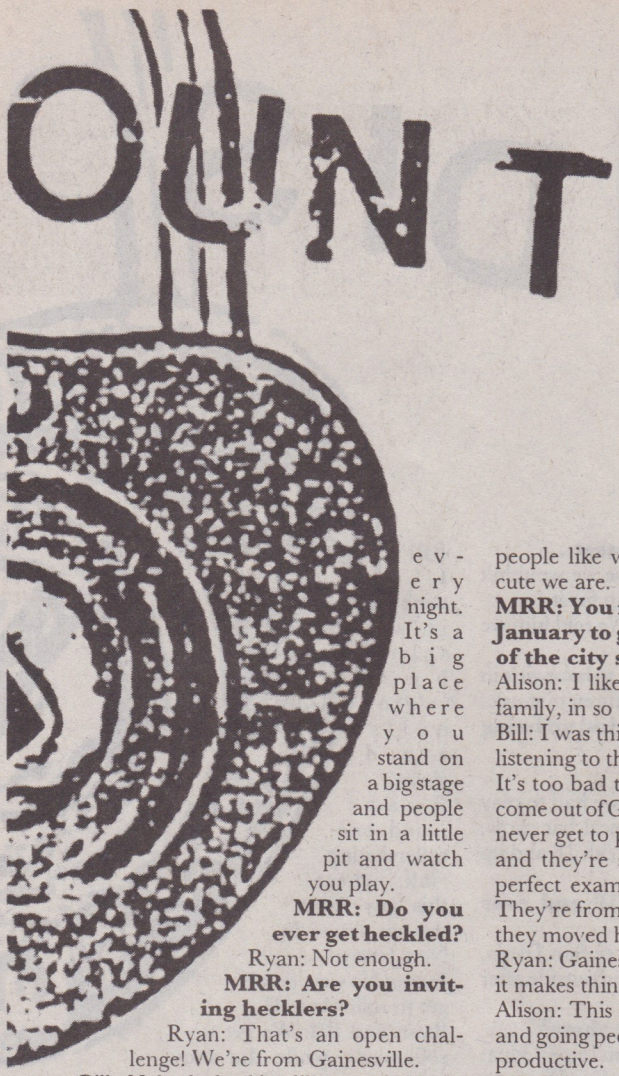
Alison: We've played like one fest before...

MRR: Do you prefer clubs or halls or basements or...?

Ryan: Each is good in their own right. But the best shows we've had are in houses. There was a show in Chapel Hill, North Carolina where like ten kids showed up. We thought it was going to suck, but it turned out being one of the best shows because we were all in the house, they were jumping around and the floor felt like it was going to fall through. The house was literally moving. Situations that aren't so contrived like clubs are, are usually better. Because you don't know what to expect and you go to each show not know what's going to happen.

MRR: Clubs are pretty predictable?

Ryan: You know what a club is going to be like



every night. It's a big place where you stand on a big stage and people sit in a little pit and watch you play.

MRR: Do you ever get heckled?

Ryan: Not enough.

MRR: Are you inviting hecklers?

Ryan: That's an open challenge! We're from Gainesville.

Bill: Nobody heckles like people do in Gainesville. So you can't win.

MRR: Does Alison draw a lot of attention from hecklers because she's a girl fronting the band?

Ryan: In the shitty bars shows, and the big, big club shows. They ask them to show them her tits.

MRR: What's your response Alison?

Ryan: Well, she showed them her tits...

Alison: Noooooo...I don't remember the first time. I'm sure I said something.

Bill: Well, there was the one time you chased the guy into the parking lot and you yelled at him.

Alison: That was in Pensacola. I yelled at him and told him to not ever come back.

Bill: I didn't think you would ever do that because you seem all meek and mild. You ran after that guy and I was like, "What the...!?!"

Ryan: But it's shitty when you go play a show and have something along those lines happen. And people wind up wanting to talk to the cute singer because she's cute.

Bill: I don't think that happens a lot in actual, the real punk scene, where we actually play good shows.

Alison: It doesn't happen.

Bill: Sure, there are plenty of guys who are like, "Hey, your singer is cute." I'm like, "Get out of my face..." That kind of thing. But it doesn't come vocal as we're playing until we're playing a big rock club with the dude who is totally drunk and the hockey hair and he's like, "Hey baby!!!"

Ryan: It'd be a lot more encouraging to hear people like what we're doing rather than how cute we are.

MRR: You moved to Gainesville this past January to go to school, what do you think of the city so far?

Alison: I like it a lot. This town is like a giant family, in so many ways.

Bill: I was thinking about that today when I was listening to the new Strikeforce Diablo cd today. It's too bad there are so many great bands that come out of Gainesville that just break up and you never get to play with, you never get to see a lot and they're always gone. Like Gus. There's a perfect example of a good band from Florida. They're from Miami, but they moved here. After they moved here, it was over.

Ryan: Gainesville kills a lot of things, as much as it makes things.

Alison: This town is a lot of really busy coming and going people. It's cool because everyone is so productive.

Bill: I like seeing a lot of people everyday. Everybody is really awesome.

Ryan: I do it at a different level though: working at Leo's (a pizza place), living behind Miami Subs off University Avenue.

MRR: Does it hurt the band that James still lives in Vero Beach, over three hours away?

Ryan: We don't get to practice and we don't get to write songs like we have before, but when we do, it's worth it. We get a lot done. It's not quantity, but quality.

MRR: Why did you stay in Vero Beach James?

James: It doesn't cost me anything. I can still surf. Those are the only two reasons.

Bill: Go to school...girlfriend.

MRR: Who is your favorite band to play with?

(everyone together): Hot Water Music.

Alison: They rule! They are perfect in every way. I swear, at sound checks, it takes a whole bunch of strength not to clap.

Bill: It'd be three bands for me: Dillinger Four, Hot Water Music and JChurch.

Ryan: Dillinger Four. And My Pal Trigger.

Bill: Oh yeah! That new CD is gonna rule.

MRR: What are your tour plans for the upcoming year. I know it's big.

Ryan: We're tour June 15 to July 17th with a band called As Friends Rust, who is ex-Culture, who is a hardcore band.

MRR: That's kind of a weird combination.

Ryan: They're good friends of ours and they're a good band. I don't believe you have to stick to the same kind of music. That makes things boring.

Bill: We just want to play with a hardcore band on tour. That's it. It'd be nice to play in front of different kids.

Ryan: None of us like pop-punk exclusively, so why limit ourselves to that. So, then we're going on tour with Jchurch for a month in August, then Less Than Jake for a month in October. Going to Japan, Australia and Hawaii in November and December.

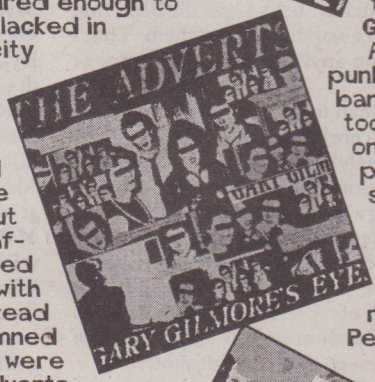
Bill: Australia is still in the works.

Ryan: And possibly another month tour somewhere in there, around the U.S. somewhere.

MRR: How'd you hook up with the Less Than Jake tour?
Bill: Because they live 50 yards from us. They're from Gainesville, from playing shows with them before. They're really awesome guys. And even though people give them a lot of shit for being on a major label,. we think they're right on with they're politics and how they're always doing stuff on vinyl and they're always doing stuff for cheap, and playing as many shows as possible and helping out local bands and just being awesome guys. Hopefully it'll work. It'll be the $6 tour. Everything, door shirts, records, everything will cost $6.
MRR: What's your least favorite band you've ever played with?
Ryan and Bill: That's a loaded question...
MRR: No it's not...I asked you your favorite. Now who is your least favorite?
Ryan: Guttermouth.
Bill: Yes!
Ryan: Guttermouth was the most lame band we've ever played with. They had people on stage and they were kissing the girls and the lead singer is married. I know this gonna be shit talkin', but I don't care at all.
Alison: Guttermouth was just completely awful.
Bill: That was my least favorite show experience because of their racist comments and their sexist comments.
Ryan: Plus, they're not the best band I've heard ever.
Bill: They sound just like every other fucked up shitty band on earth. Every other band that, when you program it into a computer and go, "Oh, punk rock 1997. Bing. There it is."
MRR: You're talking a lot of shit...
Bill: Do you know what? Don't care. Don't care Guttermouth.
(Jeremy from My Pal Trigger steps in to stir shit up)
Jeremy: Sure there are bands out there like Goldfinger and bands like that, that are out there to make the bucks. They know what sells and that's what they're going for. But bands like Bad Religion and Pennywise...
Bill: I have no problem with Bad Religion or Pennywise, at all.
Jeremy: But you said, program punk rock into a computer and this is what you get. That puts a lot of bands in the mix. There are a lot of bands out there that are doing it for sincere reasons, whether you like their music or not. There still doing what they're into.
Bill: We're not talking shit about them. What we're saying is that there are a lot of bands that sound like a lot of other bands. Obviously we have influences too. We sound like other bands. Every band sounds like other bands, but what I'm saying is the generic stuff that's not innovative, I look down on. They might be doing what they want, but he's asking us what's my favorite kind of music.
Ryan: It's opinion...
Jeremy: What's innovative?
Bill: Not "bwud-pap-bwud-pap-bwud-pap-bwud-pap..." We're not saying we're going to be the judges of what should be played; just whether or not I'm going to listen to it. I don't like all that music.
Ryan: I'm just talking about a specific band that has a lot of factors working against them. That's it. I'm not putting anything into a big genre or anything.
Bill: We don't mean to say that every band who does that isn't sincere in what they're doing. They might be completely sincere, and that's awesome. And if they have something to say, right on. And if they are having a good time, then great. I'm just saying it's too often you go play with bands or we go to a show and every band is the same band. Could have save everyone four hours...If you think it's a bunch of recycled crap, then don't go to the show. If Discount sounds like a bunch of Jchurch stuff, then go to a Jchurch show.
MRR: Do you think there are many innovative bands anymore?
Bill: I think there are a lot of innovative bands, but I think everything is recycled in some way.
Ryan: The new Refused lp...
Bill: Oh yeah!
Ryan: I actually think Palatka is a really innovative band.
MRR: Bill is laughing.
Ryan: I think Avail doesn't sound like anybody else but themself in a lot of ways. I think Action Patrol sounded like Action Patrol.
Bill: I don't' want to be an asshole. There are a lot of bands that sound like them [Guttermouth] that are amazing people and are just awesome, and I love meeting them. There are just some that make you mad.
Ryan: Anyone that sounds sincere in what they're doing is okay in my book.
Jeremy: But if you're some suburban kid from fucking Southern California, what the hell are you gonna write about?
MRR: A lot of bands in the late 70's and early 80's from that area did a good job.
Ryan: I'm a suburban kid from Long Island, New York. And I'm not writing songs about fucking girls and making racial slurs. It doesn't matter where you come from, it matters what you've done and what you have to say. What you believe and what you think.
Bill: They're gonna blow up our van.
Ryan: You don't have to be poor to think about class issues. You don't have to be black to think about racial issues.
Bill: What should you write about? Take a look at the world around you. If you're a suburban kid from LA, you should write about your fucked up city. Or write about suburbia. It's cool that kids get into punk rock through those bands...
MRR: Ryan, what did you say in the interview Discount did in Heckler?
Ryan: Punk rock is never going to change anything.
MRR: Nothing?
Ryan: Nothing.
Bill: How fucking defeatist.
Alison: Ryan can think that, but I don't think that at all.
MRR: So Ryan is the outcast of the band with that comment?
Bill: Yes. Yes, definitely the outcast of the band.
Ryan: I never said punk rock isn't going to change anything. I just don't think the music scene is going to do it. I'm not saying punk rock isn't going to change anything on a personal level. But for the world as a whole, it's not going to be effective.
Bill: I'd like to say that Ryan is wrong about the whole punk rock is not going to change anything. Ryan has now become a pessimist. Alison is a facist and Ryan is a pessimist.
MRR: Last words Alison?
Alison: I'm gonna give icki a mustache now with a marker. I want to give him a Charlie Chaplin/ Hitler mustache, but he's saying no. He's saying he's gonna get beat up and dragged out of the club, but I disagree because everybody likes him. Somebody needs to bring that style back.
Bill: That would be funny, but bad.
Ryan: Hitler mustaches are not good on anybody. He ruined that style for all succeeding generations.
MRR: Alison's trying to get me killed.
Write Discount at: PO Box 5312/ Vero Beach, FL 32961

I can almost write a generic beginning and, after the first couple of sentences, let you know what band I am talking about. Many of the British bands have similar beginnings, and it all begins with the Sex Pistols. Never Mind the Pistols, Here's the Influences.... Like many others, the Sex Pistols filled the Adverts with passion and the courage to learn how to play in public. The Adverts brief career spanned only a couple of years, and again like many others, it was probably too long.

Shortly after the first Sex Pistols show in 1976, T.V. Smith (Tim Smith, vocals), Howard Pickup (guitar), Gaye Advert (Gay Atlas, bass), and Lorry Driver (drums), who mostly came from Devon, were inspired enough to form their own band. The slack they lacked in talent was picked up by their audacity and wit. With barely enough compentency, they began playing out right away. The Adverts quickly became a fixture at the Roxy in Covent Garden, and their song "Bored Teenagers" was included on a live compilation recorded there, put out by Harvest Records. Not too long after this record came out, the Damned invited the Adverts to go on tour with them. A promo poster for the tour read "The Adverts know one chord, the Damned know three. See all four...." Things were happening fast and furious for the Adverts, and their popularity was growing. Hell, I'm not done with the second paragraph, and they got to see the Pistols, be on a compilation, and tour with the Damned!! And, all in just a few months. Before 1976 was over, they managed to put out their first studio record. Appropriately, the first single was "One Chord Wonders" b/w "Quickstep". The single was put out by Stiff Records which came through their association with the Damned. This first single went on to prove itself as an early punk rock classic. If is amongst the Adverts finest.



In the beginning of 1977 the Adverts were able to continue their momentum. They found themselves playing many shows supporting all the big punk bands. Although it was obvious that the Adverts were still learning how to play their instruments on stage, they received critical praise. New Music Express even compared the Adverts to the Clash, as bringing a new voice to punk rock. In April of 1977 the Adverts were picked up by Anchor Records and released their second single "Gary Gilmore's Eyes". This was their biggest hit. "Gary Gilmore's Eyes" is a witty satire of an American Murderer who requested that his body be donated to science, taking the recipient's (of an eye transfer operation) point of view (also the song is found on most compilations that include the Adverts).

Shortly after the success of their second single, which found its way to the British charts, the Adverts made an appearance on the Top of the Pops television show. This appearance greatly increased the Adverts popularity. The Adverts released a few more good singles and then finally in early 1978 they released their first full length album, "Crossing the red sea with the Adverts". This is a very good record despite the error of not including "Gary Gilmore's Eyes". This record was considered "the great lost Brit punk album", again meeting with chart success. Their next album "No time to be 21 ", did well, but not as well as before, in fact their success has been going down since "Gary Gilmore's Eyes".

Alas, Lorry Driver quits in February 1978, claiming punk is over and upset with the lack of progress in the band. Meanwhile Gaye Advert complained that Driver took 28 takes to get his drum parts right. John Towe, one of the founders of Chelsea and Generation X, was picked up as Drivers replacement. Towe managed to stay in the band long enough to record their first abum on RCA Records, "Cast of Thousands". Then Rod Latter was called in to replace Towe. Keeping true, to the beginning of this article..like many other early British punk bands, the Adverts were deteriorating just after a couple of years.

Personnel changes and increasingly bad material destined the band to break up. Gaye and Howard called it quits in 1979. T.V. Smith got a new line up together and tried to keep the Adverts going, but ultimately disbanded for good.

It is relatively easy to find Adverts material, there is even a lot of re-releases and live stuff. To me the Adverts were almost a great band, their early singles showed great promise. However, still to this day I find myself getting bored before the end of the albums. But that is mine opinion check them out for yourselves.

Choice Discography:

"One Chord Wonders" b/w "Qwickstep" (Stiff,1977)
"Gary Gilmore's Eyes" (Anchor,1977)
"Safety in Numbers" b/w "We Who Wait" (Anchor,1977)
"No Time to be 21 " b/w New Day Dawning" (Bright,1978)
"Crossing the Red Sea with the Adverts" LP (Bright, CBS, 1978)
"Cast of Thousands" LP (RCA, 1979)
"Peel Sessions" EP (Strange Fruit,1987) (Recorded in 1977 live)
"Live at the Roxy Club" (Receiver, I 990) (Recorded live at the Roxy in 1977)

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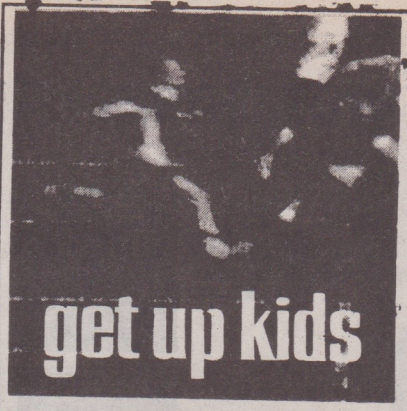

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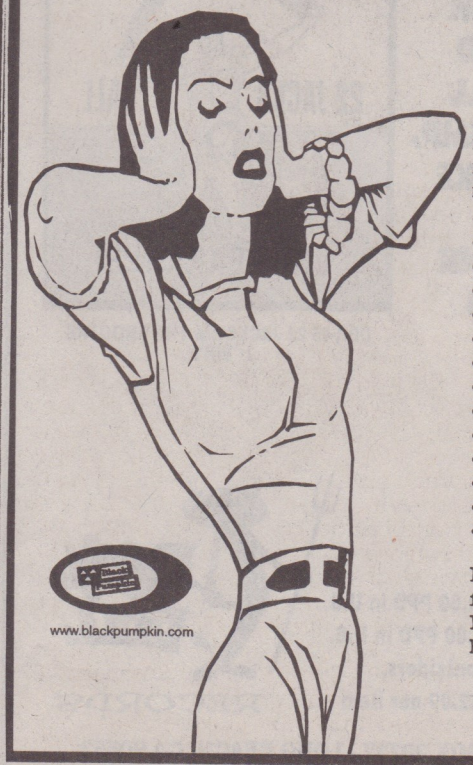

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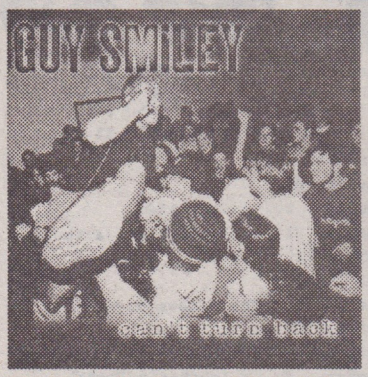

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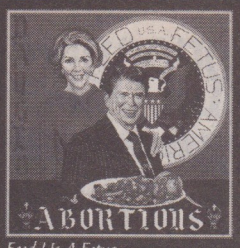

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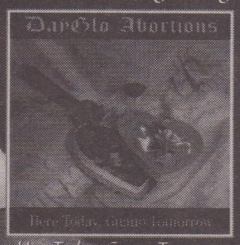

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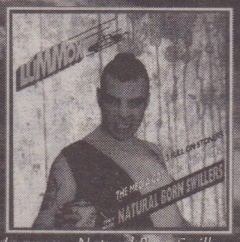

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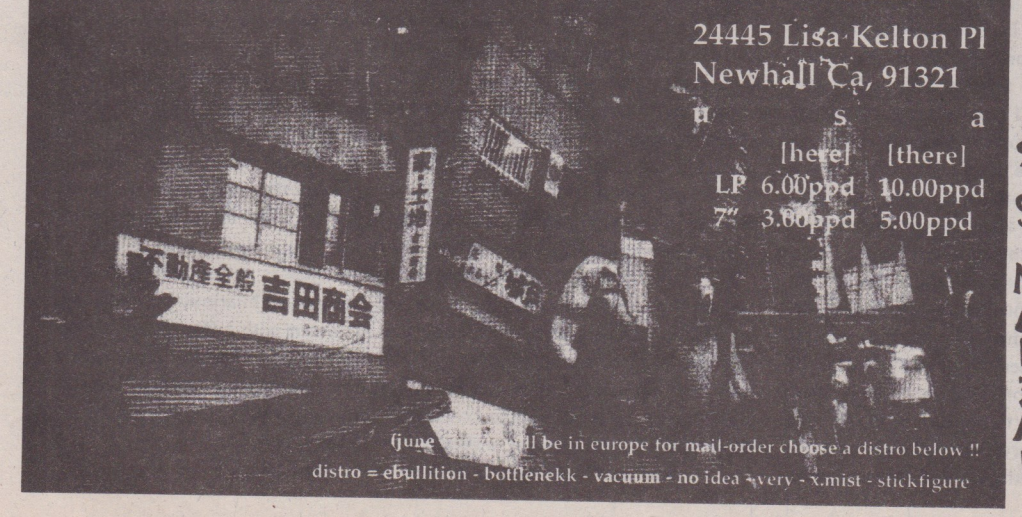

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MRR BOOK REVIEWS

Psychoboys • Bertie Marshall
114 pages • $12.95
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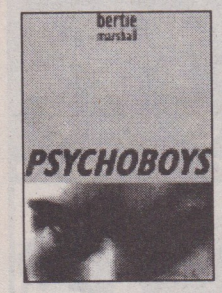

"A hooligan is a homeless boy, a vagabond, who because of the power of hunger, has become a Psychoboy, a thief, vermin, grimy little criminal—green fly!," as *Psychoboys* declares in its earliest pages. Drawing on the influences of William S. Burroughs and Jean Genet, the novel is a quick, sidelong glance through a sexual netherworld inhabited by feral street orphans, damaged drag queens, and aging tricks desperate for one last taste of youth—either regained for themselves or wrestled away from others. Part dream travelogue, part reinvented childhood memory, part satirical sex and gore show, *Psychoboys* could provide you with a flush of excitement or occasional twinge of pain.

Author Bertie Marshall was once a member of the notorious Bromley Contingent, a loose collection of fashion heretics, future celebrities, and pathetic hangers-on that were the first Sex Pistols fans in the mid-70s. His resume includes stints as hustler, shoplifter and psychic-for-hire, no stranger to society's rougher edges. One imagines that the characters and scenes contained here were drawn from first hand experience. "This whole story reeks of sperm, dream, and delusion," he writes, "Images take over as words fail."

Rez, a fifteen year-old hustler, is the Psychoboy of the title, a fragment of Marshall's life as a sexual delinquent given form and name. Early in the narrative, he crosses paths with the archetypal Ms. Thing, a figure reminiscent of the discarded drag queens that haunt barstools throughout San Francisco's Tenderloin, who don't have enough cash for a second wardrobe change but can find enough for the next round of shots. Ms. Thing lures Rez into her world of mercenary sex and disheveled glamor. At the end of the night, Rez expects a pay-off, when no money is offered, he fantasizes Ms. Thing's punishment:

"Rez, in this sleazy nightmare, was enchanted by Ms. Thing's strange allure. Something shifted, reality hit him hard in the face, Ms. Thing exuding misty veils of Maya. He got straight to the point: 'Give me sixty roubles,' he was a boy of few words but enjoyed conjuring images and imaginary landscapes. He could see Ms. Thing now up to her neck in burning hot sand as the vultures and buzzards circled and dashed and dined on her face, the long stringy plucking-out of eyes..."

Marshall isn't above coarse scatology, humor based on the functions of the body, and an occasional wallow in the sexual misery of others. Throughout, the body is viewed as a source of both disgust and prurient entertainment, such as in a scene when a hustler describes the interior of a mad surgeon's garbage bin, "The place was littered with bits of bodies: tits, cocks, tubs full of guts, heads without noses, a whole bidet full of ears... fucking creepy... I spewed. So I got some hot water and did as the Doc said. I cleaned."

Apart from the characters of Rez, Ms. Thing, and the sinister Countess Handover, there are cameos by real world figures who have been drawn into the narrative, whether they want it or not, pre-punk icon Patti Smith, the Velvet Underground's Nico, *Valley of the Dolls* author Jackie Susann, and the Marquis deSade all appear here, along with an Action Man doll warped from its original purpose and made the most ineffective fuckdoll in history. Stylistically, the novel jumps from present-tense action, remembrance of the distant past, and literary asides from Marshal. When describing the inevitable death of Ms. Thing, he writes, "Maybe I should quicken her demise, send a psychotic angel boy in there with a fire hydrant to bludgeon her to a pulp, rather than let this slip, slide away." These characters are reduced to their nature as just that—creations of the authors mind, to live, fuck and die as he chooses. Action shifts from a nightmare vision of Eastern Europe to Berlin, where character lines blur and change—Rez renames himself 'Berlin Boy' with the "symbol of the skull and crossbones, wrapped in a dollar bill and sealed in semen," and sexual and literary convention is flaunted even further.

You might call *Psychoboys* a punked-up answer to *Our Lady of the Flowers* or *Wild Boys*, with knowing acknowledgements toward Dennis Cooper and the late Kathy Acker. Those authors' influences are here—the body as a blank slate to be marked, rampant cartoon sexuality, the blurring of lines between waking reality and dreams, or between the written word and the world outside the novel's pages. Marshall might not bring many new or startling themes to post-punk queer fiction, but he makes good use of the established vocabulary. — Jeff A. Heermann

Scene of the Crime • Ralph Rugoff
(with contributions by Anthony Vidler and Peter Wollen)
168 pages • $25
MIT Press • Cambridge • Massachusetts • 02142

Scene of the Crime isn't so much a book as it is a program for a certain art exhibition that occurred last winter in Los Angeles. Comprised mainly of Ralph Rugoff's essays and photos of various pieces associated with the show. The text dealing artistically with "A century of war, crash, depression, segregation, holocaust, nuclear annihilation, world domination, assassination, body bags, junk bonds, (and) underclass." Given this rosy scenario, the role of the artist as Rugoff argues is that of a forensic criminologist, or one left to identify and scrutinize an entropic society that has left many of its inhabitants cynical, disassociated, and, frankly, dead.

"...*Scene of the Crime* aims to engage the viewer in a process of mental reconstruction. In surveying thirty-five years of West Coast art, this exhibition highlights artistic practices that suggest links to a forensic approach or address the art object as if it were a kind of evidence. The works emphasize the viewer's role as investigator while underscoring the clue-like and contingent status of the art object. Often they trace or reflect a history of prior actions and motivations."

Rugoff's essays capture the spirit of his self-defined "forensic aesthetic" in that each artwork associated within a given movement or period seems to peer in on both the preceding and proceeding movements as if they themselves were traces or "fingerprints" of each other. For instance, the corresponding relationships between minimalist and postminumalist movements progress into a textual format based upon a thorough study of post-war. Through this progression we come to understand how art evolved from its traditional, seemingly sedentary, objectification to a physical realm in which the body of an artist—i.e. his/her actions—or the framework of the actual gallery became an interpretation of the finished piece. In other words, what was laid down became an averral, or "leaking," of the actual process of creation. Jackson Pollack's work best reflects this particular study in that the art form seemed to shift away from itself and became more a part of the artist's physical actions. Herein lies the corollary between an actual scene of a crime and the work of an artist: we, as the viewers, are lent only a trace of an act and are therefore given mere "clues" to a given case of study.

As a result, we are continually reminded and assayed of the connections that exist between a real act of crime and that imposed by the artist. In essence, we are, through the act of the artist, shown an abstract reflection of society itself via the resolutions of images and performance that call upon the observer to examine certain elements we ordinarily might ignore. As Rugoff cannily points out again and again in his study, a particular piece of art asks, in and of itself, to be carefully studied so that we may ultimately grasp the conflation of form and meaning. Got that? Good, because, frankly, I'd like to eschew the lofty assumptions of this review and get on with a juicy reference.

Among Rugoff's study there are many instances in the timeline of post war art that, for those not in the know, are pretty damn hilarious. Case in point: an artist in Santa Ana once had himself shot in the arm with a rifle. To further the intrigue, he allowed no spectators in the insistence that, "his art be reconstructed only from the limited photographic evidence he presented afterward." Viewers were thus rendered voyeurs to a certain act they themselves had only experienced through the images brought to them via the "Living Room War."

Now ain't that lovely? I think so. — P.C. Simonelli

MRR BOOK REVIEWS

Slaughtermatic • Steve Aylett
152 pages • $13.95
Four Walls Eight Windows • 39 W 14th Street • #503 • New York • NY • 10011

Cybernoir.

A city where "crime was the new and only art form," a jail where prisoners are kept bored in a virtual reality mall, and a mountain called Olympus Dump where the numberless dead pile up. Computerized and biomorphed guns designed to kill folks every imaginable way, a corrupt, homicidal, malaprop-spewing, donut chomping police chief and a Bonnie-and-Clyde gang who rob a bank and precipitate general mayhem just to steal a book. This is *Slaughtermatic*'s world.

The plot's cybertwist is that, in order to carry out their artful crime, the gang send one of their members, named Dante, through time to appear inside the bank vault and perpetrate the theft from the inside before the robbers actually arrive, creating a doppleganger Dante. The duplicates cannot physically meet without annihilating each other and a good chunk of real estate in the process, yet they cannot both remain alive at the same time without the threat of instability and madness. When one Dante fails to kill the other at the robbery's conclusion, there's a convoluted, hallucinatory chase with plenty of corpses, S/M and bloodletting before *Slaughtermatic*'s concluding carnage.

"A crime doesn't have its being outside the law—the law has its being inside a crime," according to one of the book's characters. "That's the arting of crime by bringing to it a sense of absolute specificity." Hard-boiled Chandleresque witticisms are juxtaposed with lyrically savage imagery a la Burroughs, yet this is also a book of bad puns and inside jokes. It's a quick light fun read, and if *Slaughtermatic* was a $5.99 paperback I'd recommend the book. It's not good enough science fiction, crime noir or cyberpunk to be worth $14 however. If you can't steal it or borrow it from somebody, don't bother. — "Lefty" Hooligan

Vamps: An Illustrated History of the Femme Fatale • Pam Keesey
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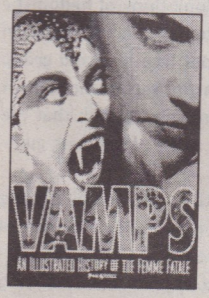


Sex and destruction have been so intricately connected in the Western psyche for so long that it seems sometimes we have a hard time telling them apart. You can hear this in every tirade of every puritan since we crawled out of the muck and learned to cover our loins. Civilization as we know it rests on the ethic of control, and desire is by definition an uncontrollable, contradictory thing; it is uncivilized, and puts the lie to our myths of rationality. Fucking—as opposed to the more civilized acts of "having sex" or "making love"—is the irrational chaos that threatens to tear apart the rationalized hierarchies of the civilized mind. Because so many people fear fucking, or even the idea of wanting to fuck, they have taken the more comforting route of projecting their fear onto the very thing they desire. Western culture's ideas of virgin/whore sexuality, which see men as fuckers and women as fuckees, has therefore produced a lot of images of predatory, lascivious women who lure men (and sometimes women) to their destruction.

These are the images that Pam Keesey examines in *Vamps: An Illustrated History of the Femme Fatale*. Keesey explores the long, multi-faceted history of women as icons of power whose strength lies in their ability to intertwine desire and destruction, whether through animalistic cunning or by involuntary reflex. She sees their allure as important not only to men, who invariably lust after the "bad girl," but to women, who may well see the vamp as an antiheroine who embodies all their own secret dreams. More specifically, in the introduction to *Vamps*, she recalls the effect of the wicked women of the silver screen on her own childhood imagination: "...I was raised to be a good girl, obedient, polite, and friendly, always giving more than I took and asking little in return.... But in my mind's eye, and in the privacy of my own playtime, I lived the life of a lady pirate. Sometimes I was a dance hall floozie.... But most of all, I wanted to be exciting, exotic, demanding. I wanted to be in control. And perhaps that's why I was so drawn to the dark and mysterious heroines of the movies I loved so much. They may have paid dearly for their freedom, but still, they lived life on their own terms."

This passage represents the core of *Vamp*'s philosophy, for it is obvious throughout that Keesey still admires the way the femme fatale combines eroticism and defiance. She traces the roots of the modern vamp back to the destructive aspects of the early goddess religions, as embodied in icons such as Kali, Medusa, and the Morrigan (a Celtic crow goddess who is thought to form part of the basis for Morgan Le Fay). The destructive aspect of the Goddess Trinity—the Crone, the Devouring Mother—is one of the most important and fascinating concepts in ancient mythology. While she represents death, destruction, and all the horror that comes with such things, the Crone is not an evil figure—rather, just an inevitable and necessary part of the cycle of life. The dance of Kali, which is the dance of destruction, keeps the world from strangling on the overflow of new life that is always being created.

Keesey's chapter on Goddess mythology gives a broad overview of the role that the Crone archetype played in cultures throughout the world, and in the process lays a solid foundation for comparison to more contemporary icons of the vampire. She concisely describes myths and legends from a number of cultures, including Lamia (a Greek female vampire with a snake's body), the story of Lilith (Adam's *first* wife, according to the Talmud), Kali, and several others.

The misogyny of early Christianity, especially as expressed through the medieval witch hunts, is also explored in detail. Keesey lets the early church fathers speak for themselves much of the time, using quotes from the infamous witch-hunter's manual *Malleus Maleficarum* (*Hammer of Witches*) to illustrate the mentalities that led to the homicidal persecutions of midwives and other female "undesirables" of the time. A typical quote from the *Malleus* reads: "When the member is in no way stirred, and can never perform the act of coition, this is a sign of frigidity of nature; but when it is stirred and becomes erect, but yet cannot perform, it is a sign of witchcraft."

As with the rest of the book, Keesey's sections on Goddess mythology and witch-hunting go more for breadth than depth. But as basic primers, they serve their function well, and are easily among the more interesting parts of the book. Her passion and interest in the issues involved is clearly visible here, and she presents a more active analysis than in some other parts.

For the rest of *Vamps*, Keesey focuses mainly on the incarnations that the vamp has taken in the various forms of popular culture, starting with theatrical melodrama, novels, and paintings of the Romantic Era and moving up to contemporary film. Romantics like Lord Byron and Charles Baudelaire delighted in personal agony, and it seems easy to believe that nothing could have been more enticing to them than a sensual death at the hands of a beautiful woman. *Vamps* is amazing in the number of different sources it references in tracing the history of the lethal woman through this period, but it also begins to dry out a bit. Keesey examines so many different examples of the vampiric ideal—both in her examination of the Romantic Era and later chapters covering the "B" movies of the fifties and sixties—that two things happen: first, we learn very little detail about any of the specific artists or works that are mentioned. Second, and more importantly, Keesey squeezes her own voice off the page with this rush of information. It seems that she tries to cover so much territory in these chapters that she leaves herself no room to insert her own thoughts and analysis. *Vamps* is best when Keesey's personality, her own preferences are clearest. The vampire genre has already been so strip-mined that any book covering the subject will definitely sound redundant unless it keeps a strong, unique vision.

Two of the strongest successes in *Vamps* are the chapters focusing on Theda Bara and Sharon Stone, both of which were intelligent enough to make me think twice about my opinions of the actresses.

Theda Bara was the original "vamp:" in 1915, she starred in *A Fool There Was*, and became the first woman to have the term applied to her. She didn't play

a literal bloodsucking vampire, but her character (known only as "The Vampire") took an obvious joy in destroying the souls of men through her feminine wiles. Theda Bara became one of the great female icons of the time, and helped make the Roaring Twenties roar. I doubt that Pam Keesey saw Theda Bara on the screen as a girl, but it's obvious from her writing that Bara does now stand as an example of those "exciting, exotic" women who seduced her with their defiance. I have always looked upon Bara with some disinterest, not feeling really one way or the other about her, but I think after reading Keesey's account of Bara's career, I understand better what it was about her that seduced and shocked the people of her time.

Despite some of its unevenness, *Vamps* has a lot of interesting points, especially for a film fan. The back of the book includes an impressive list of films that deal with the fatal woman and female vampires, complete with miniature synopses. Many sections would also serve as good starting points for someone aiming to learn more about certain topics, like Goddess iconography, the witch-hunts, Gothic Romanticism, and so on. In general, though, most people might find it more appealing for browsing individual chapters rather than reading straight through. — Chris Hall

Paradoxia: A Predator's Diary • Lydia Lunch
158 pages • $16.95
Creation Books • 173 Slater Boulevard • Staten Island • New York • NY 10305

"So twisted by men, a man, my father, that I became like one." Thus begins Lydia Lunch's new autobiography. Anyone familiar with her venomous outburts as a musician, underground film actress or fierce-mouthed spoken word provocateur should know what to expect. Here she leads you by the hand—down, down—on a trawl through her own subterranean misadventures. The scariest thing is... it's all true.

Paradoxia charts Lunch's progression from birth in upstate Rochester in 1959 as Lydia Koch ("I was conceived on a Saturday night in the back of a rundown Chevy. He was drunk, she was in tears.") to baby faced teen runaway fleeing to New York on a Greyhound bus to escape her father's sexual abuse. "New York City did not corrupt me," she recalls. "I was drawn there because I had already been corrupted." Once there, of course, she exploded onto the art-punk scene, starting with Teenage Jesus and the Jerks when she was still 17 years old, and willfully carving herself a niche as a sort of volatile punk priestess. The band Suicide rechristened her Lydia Lunch because she used to shoplift them food, the besotted Dead Boys wrote the song "I Want Lunch" in tribute. The book, though, is less about lunch the performer (in spite of her remarkably prolific career there are scant references to writing, recording or touring) than Lunch the predatory sensation junkie. She seeks soothing obliteration in destructive relationships and brutal anonymous sex, fueled by fistfuls of pills and copious alcohol. (Jack Daniels is a particular favorite, but so is The Ashtry: "a shot of vodka slipped inside the neck of a Budweiser"). Lunch's art statement has always been her own life, and she's funded her art project via casual prostitution, drug-dealing, stripping in New Jersey girlie bars and petty thieving—all of which she claims to have enjoyed thoroughly.

The bulk of *Paradoxia* documents her violent Sid & Nancy-esque romances with a succession of psycho boyfriends. (Interestingly, her more famous lovers like Rollins, Nick Cave and film maker Nick Zedd go unmentioned, but Richard Hell makes an unaccredited cameo appearance). Her taste in men is twisted, some times lethal: one of them, while lying next to her in bed, stabs her in the abdomen, "casual as popping a beer can." These passages confirm that the infamous grainy neo-porn films Lunch made with director Richard Kern in the early 80s (*Right Side of My Brain* and *Fingered*) were strictly autobiographical. (Her creepy leading man in *Fingered*, Martin "Marty" Nation—the one who sodomizes her with a loaded gun—was her real life boyfriend at the time).

Finally, she concludes, "I was looking in vain for myself as I willingly disappeared inside of others. It was time to detox from my own needy lechery." For her burnt-out ex-boyfriends, Lunch leaves only the scars to remember her by: one casualty goes into therapy to recover from the trauma, one turns to heroin and one nearly kills himself in a car wreck. Lunch herself walks away not only unscathed but wiser and serene. Paradoxia is told in the same voice—wounded/wounding, resonate—that she sings with. You can imagine Lunch huskily exhaling the words herself in your ear, in a plume of Marlboro smoke. The effects fevered and mesmerizing. Paradoxia puts Lunch's work into context and reaffirms what you probably already assumed: the despair she sings about so hauntingly was experienced first hand. — Graham Russell

Physique: The Life Of John S. Barrington • Rupert Smith
224 pages. $24.99
Serpent's Tail • 180 Varick Street • 10th Floor • New York • NY • 10014

I cried when I saw that movie *Ed Wood*. There's something so sweet and wonderful about hopeless misfits struggling to achieve a creative endeavor (inevitably a shabby project), barely retaining shreds of dignity, oblivious to heaps of scorn from square society. John S Barrington joins a tradition of charming underground sexual subversives of the old school. *Physique* is his biography, the title taken from Barrington's beefcake publication of the same name, one of hundreds of mail order erotica schemes fomented in the constant quest for cash and the "artistic" pursuit of young men.

Barrington's story begins as a faggy, theatrical teenager in 1930's London. He became a consummate shoplifter and scammer with lofty ambitions in "show business," sneaking backstage in theatres, posing as a young reporter to get into press conferences with movie stars, and occasionally getting boys at the gyms to pose nude for him. Barrington's knack for congenial mischief was getting him through his teen years surrounded by a crew of adventurous pals. But things really got hot with the outbreak of World War II. The great strength of *Physique* is Smith's detailed descriptions of the swinging bohemian lifestyle in London, during wartime.

Now, when I think of Britain in World War II, I don't think of hedonistic sex orgies and freewheeling pick-up bars. I mean, what comes to mind? Winston Churchill, V for Victory, all that kind of patriotic stuff, not free love and group sex. Smith's recountings are based upon Barrington's boastful recollections, so it may involve some exaggerated reportage, but it is fascinating to think that the daily encounters with bombs and death spawned a social scene of rampant, guilt-free sex among the 4Fers:

"...Emerging with Margot from Jimmy's Club... they saw bombs coming straight at them down Charing Cross Road. They ducked into a telephone box to avoid the blast and started having sex; Margot perched on the shelf that held the telephone directories, which collapsed as John reached orgasm. The following week, again on Charing Cross Road, John was walking with a sailor when a bomb landed right in the centre of the street. They were blown into the doorway of a shop, where they stood kissing and trembling for a few minutes before hurrying away through Soho... "

In the first of many difficult transitions Barrington would make throughout his 70 years, V-Day brought the party to a halt:

"For John and his crowd, peace meant facing up to the awkward questions that they had happily avoided during six years of sex, death, and danger. John, at 25, had emerged from the war with little: his art studies gone by the wayside, he earned pocket money from the black market and second-rate show business, and he'd had a lot of lovers, some of whom he'd photographed... The free and easy days were over, and Britain—even bohemian London—was returning to a sobering normality."

As if to underscore the new "harsh reality of peace," Barrington and his buddies experienced fag bashing for the first time, after hundreds and hundreds of convivial encounters during the war. Barrington was hospitalized with severe

head injury after one such ambush in his flat.

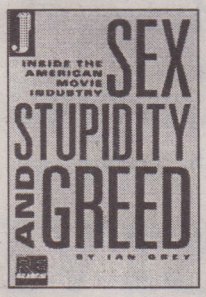
The balance of the book traces Barrington's eventual realization that, though he wanted to write literature, create art and produce theatre, he only truly excelled in the beefcake photo business. And, even then, he was really only successful at finding and shooting them—his mail order product was notoriously poor quality, with cheap paper, yellowing prints, inaccurately hyped content. His exploits as a mailorder pornographer (or, "physical culture enthusiast") reflect the secret history of the gay scene at large. The endless trysting and signals and goings-on help fill in the fabric of an underground history, the only way possible—through individual accounts.

The sexual revolution of the sixties and seventies shook up Barrington's world once again, just as he was attaining some foothold of solvency. Like Ann Bannon's collegiate lesbian novels set in sorority houses, Radley Metzger's poetry-laced soft-porn, and Elmer Batters' foot fetish pictures, Barrington's healthy young men posing on beaches in speedoes couldn't compete with the hairy, drugged-out hippies pictured mid-penetration in the newer, post-censorship trade. Yet, with each new porn movement adjustments were made, schemes hatched, and crises overcome, through movie reels and finally video. With tireless, dogged persistence, Barrington talks big and ekes out a living, always the independent operator and genteel aesthete.

The real appeal of Barrington is not his photographic portfolio, though there is a rigid charm to his understated posed boys. The real story is Barrington's seemingly impossible contradictory identities. A pornographer who saw himself as an artist; a solidly married father of two daughters, also a voracious lover of men; a compulsive workaholic with his cottage industry of pin-ups, but an inept businessman who was bankrupted a half dozen times. But Barrington had an acceptance of his own "eccentricity" from early on, and was not worried about whether his sexuality fit another's mold. Taking a litany of crushing disappointments throughout the years, and having his thrills peak during the war and never reach that level of excitement again for the next 55 years, nevertheless Barrington continued to recover, and to press on, until his death in 1991. He was never sleazy, exploitive, or crude in any way making his story fresh and almost motivational.

Smith's writing is only medium interesting—there is a tendency to reel off lists of lovers, publications, chronologies, in such a way that it gets hard to follow. But the subject is fascinating, and the photographs really are great. I love looking at naked men! Who doesn't? Not poking each other, or dripping come, or obviously fucked-up runaways with their eyes half-open leaning on seedy couches. But Barrington's photos, while not Mapplethorpe or Steiglitz, are all flesh, chests and arms and stomachs. They look like men, like people, not like junkies or gym-trawlers. I would have been Barrington's biggest customer. — Greta S.

Sex, Stupidity and Greed • Ian Grey
236 pages • $15.95
Juno Books • 180 Varick Street • 10th Floor • New York • NY • 10014



Ian Grey was angered into writing this book. You see, from 1994 to 1995 Grey had the unenviable job of writing capsule film reviews for a video guide. It seems like a fairly easy job, but not when the 1000 plus films you are forced to sit through include *Waterworld, Assassins* and *Blown Away*... enough said?

Grey took everything he learned from watching the endlessly repeated scenes of stupidity and sat down to expose Hollywood for all that it is. And what is it? A grotesque animal who's slimy tentacles reach out to almost every aspect of our lives. An animal who strangles all the life and talent out of those that come into contact with it. Welcome to Hollywood, welcome to everything that is America.

Grey opens this book with a brief examination of everything that is wrong with current American movies and first on the list, a big budget equals a big hit. Grey cites the finest example of free spending ever in his examination of *Waterworld*. As everyone knows, *Waterworld* was a monumental flop, one that cost the movie industry $238 million. Grey compares the huge budget of *Waterworld* to that of three fair size US cities as well as three countries and the results are astounding, the budget of *Waterworld* outspends the highest budgeted country in Grey's list (Grenada) by over $100 million.

Later, Grey explains the rather storied movie making career of Alan Smithee. Alan Smithee's name appears in the film making world in the same way that Anonymous appears on the covers of cheap dime store porno novels, and mostly for the same reason. Smithee is a pseudonym used in film making circles when a film becomes so convoluted that the director, producer or actor is too embarrassed to have their name associated with it.

Next, Grey explains the spin Hollywood can put on a film to try and sell it to an unsuspecting and gullible public. Case and point; the horrid remake of *Island of Lost Souls* that went by the name of *Island of Dr. Moreau*. This film was besieged with attitudes and stupidity from start to finish. When the public tuned out after week one, Hollywood sold this pap to the public as campy good time fun. All the behind the scenes horror stories regarding the stars were leaked to the press and used as selling points. As Grey explains, it worked: "Americans went in droves to see a total mess, perhaps to participate in their own interactive version of TV's *Mystery Science Theater 3000*, wherein a guy and some robots trade quips over various B movie turkeys."

Grey follows with an analysis of the ratings board and the creation of movie ratings in the late 60s. Grey thinks the MPAA was put in place basically to crush the independents. Most films today getting the dreaded NC-17 today are made by indies not the major studios. Only two major studio films have been given NC-17 in history. Nudity, not violence is the usual cause of an NC-17, violence is looked at OK, look at any major studio bloodfest... nudity is ok for women, but men, forget about it... NC-17. Also in the book, nude scenes and the actors and actresses that perform them as of late are analyzed. Women outnumber men two to one, with only Harvey Keitel being game for the full frontal male shot. Why? As defined by author Susan Brownmiller "...Nudity is vulnerability, and males do not like to be vulnerable." The MPAA was formed under the guise that it would save children, but it was and is ultimately a form of censorship.

The indie film world is looked at and critiqued also. Hollywood eats its young and when the young film makers go from the indie world into the big dollar world their talent and hunger usually disappears as they scramble for money; witness Kevin Smith, Robert Rodriguez, and Ed Burns, what have they done since the indie days of *Clerks, El Mariachi* and the *Brothers McMullen*? Hollywood big dollar pap.

The interview section is fairly eye opening as well, as screenwriter John Fasano explains the three types of Hollywood films and how some writers make a living writing for films that never get made. *Heathers* director Michael Lehman is used as an example of what Hollywood budgets can do to a once inspiring director. Lehman fantasizes himself as someone who can take Hollywood from the inside but in reality is just a defeated man fooling himself. Famed horror director Wes Craven analyzes the downturn in the quality of horror films, ones that are violent for the sake of turning stomachs, such as those by Bruce Willis, Stallone and everyone's darling Quentin Tarantino. John Waters turns out to be a real sweetheart that refuses to badmouth a soul in his interview. Christine Vachon, producer of films such as *Safe, Go Fish*, and *I Shot Andy Warhol* tells of her experiences in the indie film world. Sean Young tells of the horror treatment she gets from the old boy network for being a strong independent woman. Also exposed are two major homophobes in Mel Gibson and James Woods, who through their ignorant comments confirm everything that is horrid and evil about Hollywood. Grey interviews the folks here that usually do not get the press, the ones that go against the grain for the most part. These are people unafraid to speak their minds and it shows, there is no glad handing in the interviews here and that is refreshing.

This book really just exposes the obvious, that Hollywood and the American movie industry are not in the business of entertainment, they are in the business of making money. If you as a reader ever held any belief that Hollywood is the land of opportunity than this book will open your eyes and change that view, if the reader always had doubts in the American movie and star system than this book will justify those beliefs, either way this a book worth investing in. — Trent Reinsmith

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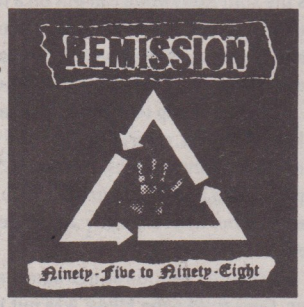

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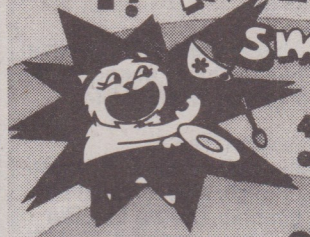

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Im writing this AD MAY 12th. we are in the middle of planing a 3 month summer tour. planning tours is hard work. what's funny is that, you are reading this AD now and our summer tour is over. but, now as i write it, I have no ideq how it's gonna go. Im sure half of our show's canceled, they always do. and I know we are broke, we always are. so that's why Im making this add. so that when we get back, hopefully, some of you nice punks out there will order some of our stuff so we can try to recover from what Im sure will be a rough tour.

Id Like to SAY HI to all the New Friends we made this summer that i don't know yet, especially that nice guy or girl in that one town that Let us stay at your house.

by the way. we are,

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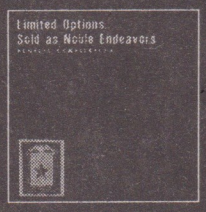

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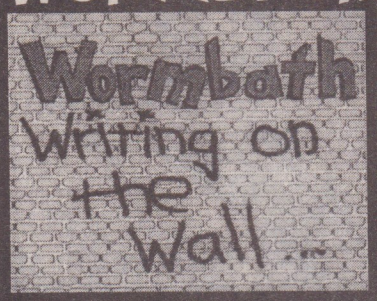

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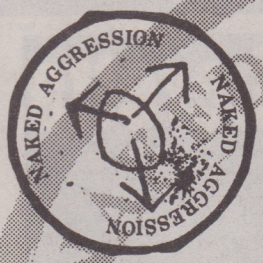

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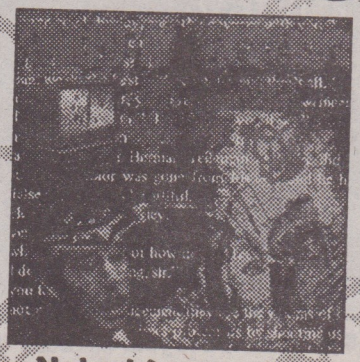

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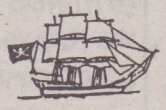

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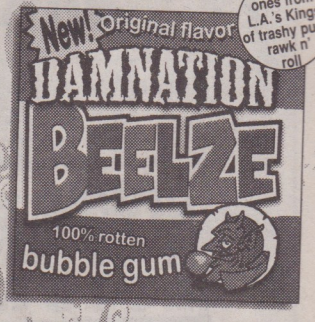

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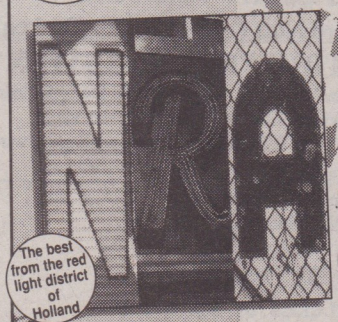

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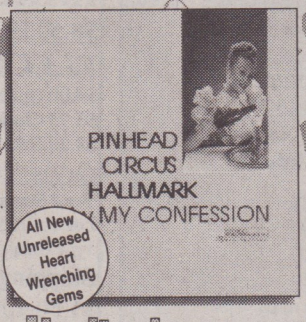

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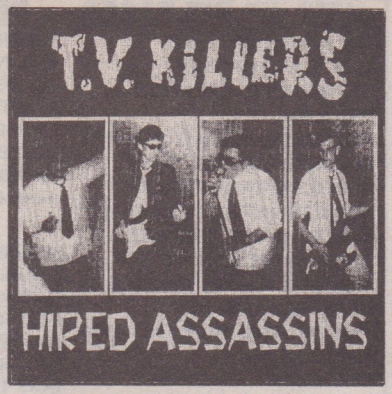

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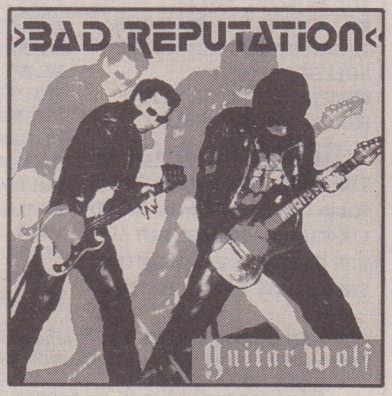

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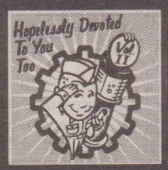

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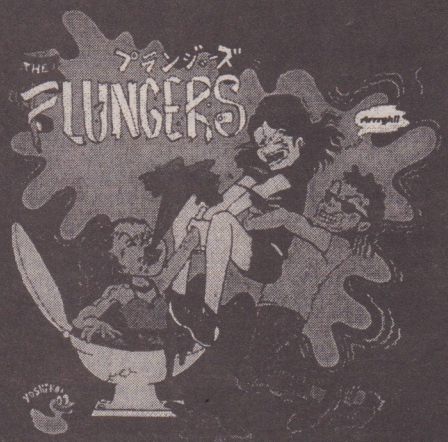

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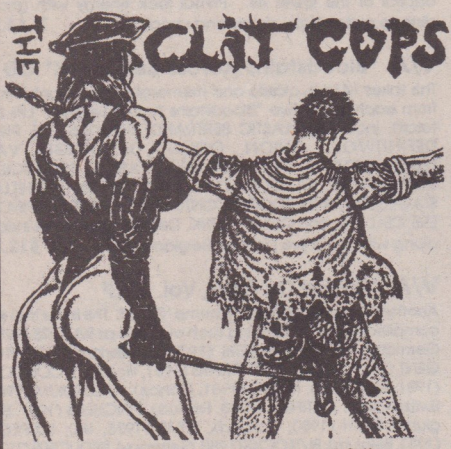

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SHOWCASE SHOWDOWN 'Soothing...'
SACRED ORDER 'THE RETURN...'
HEAVY BALLS AND The Flip-offs 'S/T'
THE BRISTLES/WORKIN' STIFFS split
THE JERKOFFS 'S/T'
GLOBAL HOLOCAUST 'HUMAN...'
DISRUPT YOUTH 'WILL NOT...'
DRUNKEN MISHAP 'S/T'
ABALIENATION 'BOOZE &...'
MEDIA BLITZ 'PUNK AIN'T...'
4TH CLASS 'S/T'
THE BOILS 'ANTHEMS FROM...'
30 SECONDS OVER TOKYO 'ALL...'
THE PACERS 'HASENPFEFFER'
THE BRISTLES 'POGO TILL...'
THE ROB JOBS 'S/T'
SWANK 'S/T'
NEKHEI NAATZA 'RENOUNCE...'
ACTIVE INGREDIANTS 'S/T'
MOTHERFUCKERS 'I DON'T...'
CHRONIC THRILL 'FATALISM'
NO EMPATHY/LUNKHEAD split
THE RICKETS 'I CAN'T FIND...'
10-96 'GAS BAG'
THE BRISTLES 'GENERATION...'
DEFAULT 'BEYOND OUR...'
WHIPPED 'WEED & SEED...'
THE ROB JOBS 'LUCHS'
ACTIVE INGREDIANTS 'CURSE...'
THE CRUSTIES 'DON'T YOU ...'
NO EMPATHY 'ASHLAND AVE'
THE DELINQUENTS 'YOUNG ...'
THE SHITGIVEITS 'BE ALL...'
DEAD DRUNK 'AMERICAN ...'
TOE TO TOE 'SOUTHPAW'
ISRAELI COMP. 'BREAKING...'
[redacted]...'
NATO/ROE DAE WOO split
YAPO 'YOUNG AND PISSED...'
DROP FORGE 'LARGEST TOOL...'
[redacted]
URBN DK 'VICTIM INSIDE'
[redacted]...'
ASININE SOLUTION 'MY DADS...'
SUBJUGATED 'UP THE PUNX'
OHEISVASARA 'VAPAAN...'
MONSTER TRUCK DRIVER 'GERM'

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore. and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (JB) John Backstrom, (PB) Paul Barger, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (IM) Icki Murrmann, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (SS) Steve Spinali, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (RY) Rema Young.

ACTIVE MINDS/PETROGRAD - split LP

ACTIVE MINDS play catchy, up-beat punk with melancholy, yet inspired, melody. With an emphasis on straightforward songs, simple chord changes and political sung lyrics, they remind me of bands like POLITICAL ASYLUM. At times they break loose for a more charged attack, but for the most part the stay fairly controlled. PETROGRAD play a similar style, but interesting and unique vocals and harmonies give it an almost radio-friendly quality. In addition, very smooth production and intelligent lyrics helps to make this very listenable. Reggae moments give this a late '70s early '80s English feel. They even cover CRINGER's "Pay to Play". (MK)
(Skank, 102 Rue Du Parc, L-3542 Dudelange, LUXEMBOURG)

AGATHOCLES - "Live and Noisy" 2xEP

14 songs of the true veterans of mince-core. If you're a fan of grind, and you haven't had the chance to check these guys out, I suspect you live in a grind-proof vacuum bubble, cuz these guys have a gazillion records out and have been around for over ten years now. They do have a million live EP's and LP's floating around, but I suspect that all the collector nerds (like myself) will make it a point to add this to our 100+ AGATHOCLES collection. (MW)
(Riotous Assembly, PO Box 20302, Boulder, CO 80308)

AMULET - "Diamond" EP

This band hails from Norway and play a style of hardcore similar to PENNYWISE. The first song has positive lyrics about not holding back intitled "Diamonds". This band has potential, but when the singer tries to switch from a more aggressive approach to a melodic voice, it sounds awkward. I'll look for the next one. (TG)
(Cylinder, Schweigaardsgate 77, N-0656 Oslo, NORWAY)

AREA 51 - "Discography" 10"

From this band sprouted the DEATH WISH KIDS and later the MURDER CITY DEVILS. This 10" has their EP of several years back, as well as some unreleased tracks. All the tunes are really raw, punked-out blasts. There are shredded male/female vocals which alternate at times, and hit each other head-on at others. They must have been something else live. If you wanted a faster version of the FIELDS OF SHIT 10", this may be it. (TH)
(Hopscotch, PO Box 55783, Valencia, CA 91385)

ARGUE DAMNATION/MRTVA BUDOUCNOST - split EP

ARGUE DAMNATION crank out some super-fast and noisy Japanese hardcore. It's not bad, but it suffers from poor production. MRTVA BUDOUCNOST from the Czech Republic have come out of nowhere to put out a slew of new releases. They create great blistering hardcore, that hits you hard and heavy, and the music is matched with solid dual vocalists. Their side definitely won me over. (RC)
(Recalcitrant Noise, 425 4th Street NE #2, Minneapolis, MN 55413)

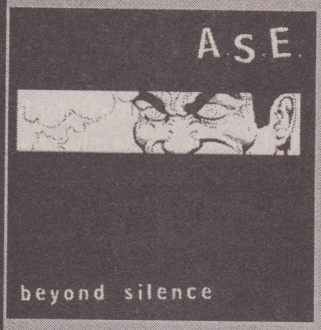
DIE ARSCHGEFICKTEN GUMMIZOFEN - "Im Wagen Vor Mir" CD

This band decided to forgo photographs of themselves for a spreadeagled beaver shot (tastefully censored) and LI'L KIM with her breasts hanging out. Musically, they play mid-paced, generic punk with the occasional melodic lead. Lyrics are in German, but they seem vaguely, well, disgusting. I need to wash my hands... (AM)
(Scumfuck, PSF 100709, 46527 Dinslaken, GERMANY)

A.P.B./THE KILLERS - split EP

Both bands on this EP play heavy and hooky speed/noise hardcore... A.P.B. win aurally because their DROP DEAD-inbreeding-with-CITIZENS ARREST-noise is so much easier to take than the KILLERS, which sounds like Joe Vindictive singing for INFEST, maybe a small dose of the MUKILTEO FAIRIES with about half the wit and charm. (PB)
(E.A., 201 E Fullerton, Elmhurst, IL 60126-1775)

MUSIC REVIEWS



A.S.E. - "Beyond Silence" EP
Fast, ripping D.I.Y. thrash that reminds me of HERESY, or the ELECTRO HIPPIES, or INTENSE DEGREE - those bands all sounded different, but that's the era I'm going for. Six tracks of rebel kraut-core from Bremen. (AM)
(Barbaren Musi, Kornerwall 1, 28203 Bremen, GERMANY)

BANDOGS - "Everytime" EP
Pop punk that gets lumped in with the QUEERS/SCREECHING WEASEL or perhaps Dr. Strange stuff. A Spanish band. The A-side is a pretty good pop song, I must say. I can take or leave the flip. Worth it for the A-side. (RL)
(Rock Indiana, Apdo. 150.257, 28080 Madrid, SPAIN)

BASEBALL FURIES - "Sounds Of Mayhem" EP
Why, I wouldn't be surprised if the BASEBALL FURIES shows could border on the edge of mayhem - this EP is something to behold. A blend of streetpunk, blazing HC, and possibly a little scuzz rock, "Sounds of Mayhem" is one awesome 7" slab. Highest recommendation. (JF)
(Big Neck, PO Box 291, Buffalo, NY 14209)

BASEMENT BRATS - "One Night Bitch/She Loves Me"
Last month's 7" by these guys scared the shit out of me, with it's daisy-chain LOVIN' SPOONFUL drivel, when I had formerly enjoyed their early singles. Pop music in general is so fucking hit-or-miss for me anyway that I wasn't too surprised. I do like some real wussy shit sometimes, so that complaint wouldn't be entirely valid in this case. This record seems to contain some of the original hooky qualities that they had, but still doesn't get there. They seem to switch back and forth between modern pop punk (like this record) and mop-topped style, neither is floating my boat much. (RY)
(No Tomorrow, PO Box 1134, 12080 Castellon, SPAIN)

BROWN STUDY - "Sharper I" EP
Pretty run-of-the-mill HC with poppy parts here and there. It feels well meant and whatnot, it just doesn't do much for me. 4 songs in a well-worn style done decently. (BG)
(Michael Alen, 7231 SW 100 Ct, Miami, FL 38173)

BLACK DICE - "Lambs Like Fruit" EP

Well, it looks like Gravity Records has decided to leave the art world for this release. BLACK DICE plays some thick, almost sludgy hardcore with a totally huge, fuzzed-out and fucked-up bass sound that lurches forward. Now, don't let some of those descriptive terms fool you into thinking this band is slow. While these Rhode Islanders do slip into a slow part every now and then, the majority of the time they press forward at a very healthy speed. Well-versed in the use of feedback. (TH)
(Gravity, PO Box 81332, San Diego, CA 92138)

BLACKLIST - "Real Street Punk" EP

Yep! Yessirree, champ! Stuff like this is why I got into punk and why I'm still here all these years later!! (How many years? HEY! BUTT-OUT, BUDINSKI!!) Fast, snotty, loud and sloppy with great lyrics about unions, homelessness and those rich bastards tryin' to keep the man down!!! Oh, yeah! And beer! Cool shit! (JB)
($3ppd: Paco Garden, 569 E Colfax, Box 123 Denver, CO 80203)

CHARGE 69 - "Apparence Jugee" LP
This four piece out of France plays a good mix of pub rock and early eighties UK punk, with hints of ska and reggae on some of the songs, which they manage to pull off quite nicely. The vocals are scratchy and sound as if Wattie learned to speak French (parléz vous "Dead Cities?"). There's big backing vocals on the choruses and the production is tops. Way above average. (RM)
(Combat Rock, 7 rue du Paquis, 57950 Montigny-les-metz, FRANCE)

CHUCK BARR & THE PLAYBOYS/RAMRODS - split 45
Another cryptic Norton Records release, encased in a brown paper-bag sleeve that offers no information about where, when and how these tunes were cut. CHUCK BARR & the PLAYBOYS bring down the frathouse with a raucous rock'n'roll ditty dedicated to one "Joe Botch", complete with saxophones and drunken wails. I volunteer to guard the keg, just keep yer hands off my toga. The RAMRODS' "War Party" is a spooky surf instro that builds with the intensity of a Thunderbird hangover. Not bad for a couple of unearthed museum pieces. (JH)
(Norton)

MUSIC REVIEWS

THE CLIT COPS - "Fuck 'n' Roll" 10"

This has got to be a joke! Metal-ish rock along the lines of the PORK DUKES or some other bullshit. Totally tuneless vocals over totally tuneless music. The songs are all about sex and dominatrixes and stuff, but it's sung in such a ridiculous German accent I found myself laughing out loud. Especially when they chant "Black pussy, white pussy, brown pussy, tight pussy". Oh my God, they do a Carly Simon cover! This must be a joke! (LH)
(Intensive Scare, Lilienthalstrasse 4, 10965 Berlin, GERMANY)

THE COLE QUINTET- "Flamingo" EP

Amazing, blistering hardcore that sometimes falls a little too much on the emo side for my tastes. The guitar on this release has an amazing "wall of noise" effect that overwhelms you. The lyrics are pretty corny though, poor metaphors about "falling down" and trying to "walk faster". Oh well, just buy it and toss out the lyric sheet, and you got a neato release for your collection. (CW)
(c/o Daniel Niemann, Realschulstr. 18, D - 46325 Borken, GERMANY)

CONCERNING EYE - "Pockerly Show" CD

Records like these are always problematic, they're not explicitly *bad*. As a matter of fact, it's quite listenable if one can get past the fact that they sound like a million other bands and unfortunately you're listening to this after a pile of others just like it. Melodic '90s bigpunk rock that's well done but smacks of wanting radio airplay. Earnest and professional and maybe just too much so. Okay, maybe I should just shut the fuck up; this is rockin' melodic punk okay! Go nuts. (JY)
(Cameltoe)

CORNUCOPIA - "Lawaat...In de Maat!" EP

Noisecore/grindcore from Belgium which is ok at best. It's got some structure, so it's not full-blown noise, but as with a lot of noise/grind bands these days, it just doesn't cut it. (MW)
(Liberty Collective, PO Box 17061, Louisville, KY 40217)

CORNERSTONE - "Beating The Masses" LP

This nine-song LP is actually the same stuff that the shitty Lo$t and Found label put out on CD three years ago. It's good to see this on vinyl, but I suspect they have broken up, cause as far as I know, they haven't released anything since this 1995 recording. It's very WIDE AWAKE and NO FOR AN ANSWER-ish, so if you're into the '88 SXE sound, check it. (MW)
(Under Estimated, PO Box 13274, Chicago, IL 60613)

COUCH POTATOES - "Outweighed" CD

The COUCH POTATOES play in a style somewhere between old SAMIAM and the DOUGHBOYS. Good, snappy, slightly sappy and pained songs, that work in a melodic, cathartic sort of way. They aren't quite as memorable as their obvious influences, but still power along admirably. The production is a little thin, but the music still comes through. Worth taking a chance on. (BG)
(Scene Police c/o Dennis P Merkinghaus, Auf Dem Stefensberg 58, 53340 Meckenheim, GERMANY)

THE CRAP DETECTORS - "Victims of the Media" LP

I coulda seen it coming—following on the heels of all the punk reissues that've been sprouting like mushrooms are entire albums/collections/reissues of many of the bands on the comps. Most of the bands on the reissue comps are represented at their best on the comps; most of the other stuff they put out sucked, which is part of why they died in obscurity. Here we have Nebraska's own CRAP DETECTORS (for more on them, see MRR #180), whom you may remember from "KBD #9" and "Bloodstains Across the Midwest". This LP combines the CRAP DETECTORS' first LP with their follow-up single, "Police State". For the most part, this record falls far short of rockin' to any degree; most of it is mediocre late-'70s punk, Midwest-style. Some complete shit, art-noise stuff litters this record, making it impossible to listen all the way through without lifting the needle. It's limited to 300; you probably already missed your (second) chance to get this. Unless you're collector fuck, your money is better spent elsewhere anyway. (IM)
(Brain Transplant, PO Box 24310, Los Angeles, CA 90024-0310)

CRASH NORMAL - "Drive Too Fast" EP

Very strange record to make it in for review. Almost sounds like early Wax Trax stuff with its mechanical drum beats and wall-of-fuzz production approach. Well, it reminds me now of an old German band, SYPH. Useless comparison. The song on the flip, "I Know", will be on a comp in about ten years, I promise you. Obsessed clanging. (RW)
(Sabotage c/o Gfeller Milou, 7 rue du Chevreuil, 67000 Strasbourg, FRANCE)

CROSSED OUT - LP

Heavy and thoughtful, CROSSED OUT were feverishly at the forefront of the power violence scene during the early '90s. This bootleg brings all their fire and influential music to one LP. Side 'a' contains all CROSSED OUT recorded stuff, so the sound blows side 'b' away, being that side 'b' displays their less-controlled recordings (first demo, live at KSPC and rehearsal tracks.) This is great, so put the word out on the street you're looking for it and hope for the best. (TJ)
(no address)

MUSIC REVIEWS

CROSSED OUT - "Fuck Grindcore" 10"

Well, I guess it had to happen. This bootleg has got the EP, the split 5" with DROP DEAD, the split EP with MITB, plus some live songs and 3 demo tracks. The live shit is from the other 10" boot (done from those rip offs at Noise For The Masses) and as with the demo songs, the quality is kinda shitty. Slap A Ham's gonna do a legit LP with everything right off the original DATs, but what do you care, you're gonna get it anyway, you vinyl whore. (MW)
(no address)

THE CROWD - "$kad" EP

Two new songs and two songs from a '91 reunion show of generic early '80s SoCal hardcore. The cover to this record states how "old school rules", and then lists off a few notable bands the CROWD played with twenty years ago. Well, if the CROWD were as bad then as they are now, then it proves my theory that we forget all the bad bands that once existed. Remember for every BLACK FLAG, there were probably thirty wannabes who couldn't pull it off. (JF)
(Hostage, 7826 Seaglen Dr, Hunington Beach, CA 92648)

CRUSADERS - "Fat, Drunk and Stupid" LP

Aussie band doing that '60s retro thing and not too shabbily. Okay, so how many bands have mined that STANDELLS/WATCHBAND thing? Tons, but a band can still get by with attitude and grit even if the references have been passed around ad nauseam. Enter the CRUSADERS. These guys do rock, and as a compliment, let me add that I hear shades of the MORLOCKS here and I don't say that for every two-bit charmkin band I come across. It's mostly fast, furious, twangy, fuzztoney with more than a few boss instros, too, and a crazed singer to boot. Retro, but still definitely punk rock. Beats the pants off most shit like this. (JY)
(Dionysus, PO Box 1975, Burbank CA 91507)

THE CUFFS - "Death By The Bottle" EP

This young-looking three-piece sounds a lot like fellow Jerseyites SQUIGGY, if you've heard any of that bands stuff, but a bit poppier. Not that that's a bad thing. As a matter of fact, it's their catchy song structures that put this band a cut above most others doing this sound as of late. More comparisons, you say? God knows nobody can get enough of those, so here it goes: A faster more hardcore sounding NIBLICK HENBANE, the EJECTED with gruffer vocals, AGNOSTIC FRONT run through a Riot City Records filter, BLANKS '77 with less-snotty vocals, the IRON CROSS "Skinhead Glory" EP on 45 (kinda), or the PIST, but not as pissed - sounds good. Oh shit! I'm late for work. Oi! (RM)
(Headache, PO Box 204, Midland Park, NJ 07432)

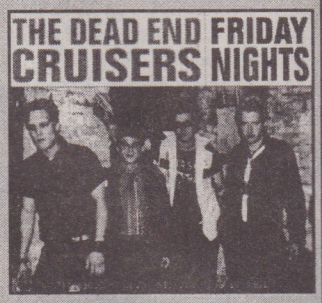
DANKO JONES - "Sugar Chocolate" EP

A groovy 60's-sounding band with a singer who sounds like Henry Rollins when he was going through a period of wanting to be Handsome Dick Manitoba. Then, when I think about it, the music isn't your average 60's wannabe thing. It starts like that, but then goes off on a distorted, driving rock tangent and then back, making it stand out from the abundance of garage rock that comes through here. Once I get used to the singer, I'm sure I'll really like this one. (CK)
(Sonic Unyon, PO Box 57347 Jackson Station, Hamilton, ON L8P 4X2, CANADA)

DEAD END CRUISERS - "Deep Six Holiday" CD

TKO is certainly on a roll with the retro and Brit punk these days. A good full length in the US BOMBS and SWINGIN' UTTERS vein. What more can I say? This Texas band follows up their good singles with a good disc here. (RL)
(TKO, 4104 24th St, #103, San Francisco, CA 94114)

THE DEAD END CRUISERS - "Friday Nights" EP



"Friday Nights" starts out like a lighter version of a CLASH inspired punk band, then continues with a portion of "The Boys Are Back In Town" by Thin Lizzy before segueing back into the melodic original, "Friday Nights". The "B" side contains a respectful version of THE WHO's "Can't Explain" and then goes into "Around This Town" from the DEAD END CRUISERS' "Deep Six Holiday" CD. With this release, TKO Records departs from its streetpunk agenda and offers some tunes for the more pop-oriented punkers. (BR)
(TKO)

DEAD END KIDS - "Something For The Sickness" EP

I don't know what to make of this single. One song must be six minutes long; it's borderline heavy metal. "Hitler Was Never In a New Wave Band" is punk as ANGRY SAMOANS' "Hitler's Cock," another pea-brained band who went to bigger fame; at least they played excellent hardcore. (EC)
(Elevator Music, PO Box 1502, New Haven, CT 06506)

DEE RANGERS - "Don't/Hot Ice"

"Don't" sounds like the Gorilla General from "Planet of the Apes" fronting the MAKERS, warning you not to bring him down and bum out his life, *man*. "Hot Ice" is a neat, snarly instro in the Peter Gunn/porno-loop soundtrack genre. That's about it. The DEE RANGERS belch out a few tuff sounds here, but unfortunately aren't distinctive or crazed enough to make it across the finish line. (JH)
(Estrus, PO Box 2125, Bellingham, WA 98227)

DEE RANGERS - "Fall Down" EP

Four mid-tempo songs from this Swedish garage band. Reminds me of some early WHO recordings. I would love them if they were faster and noisier, but as this is I just like it. (CK)
(Savage, Margaretav. 26 G, 187 74 Taby, SWEDEN)

DEL-TINOS/HESITATIONS - "Go! Go! Go! To Surfin' School!!!" split CD

Raw southern Michigan rock'n'roll circa 1963-'66. This will do nicely on Sunday mornings with some coffee, watchin' the wave boys go by, as I live mere yards from "Castles", a Santa Cruz surf spot. It always cracks me up how the best surf bands are from the Midwest. The DEL-TINOS have the sexiest-voiced rock'n'roll sang-ger, whereas the HESITATIONS guy is more from the Wayne Newton vocal school. Both bands blow doors, I can't wait to get home and play it loud! Ooooogah Booogah, or something! (RY)
(Norton, PO Box 646 Cooper Station, New York, NY 10276)

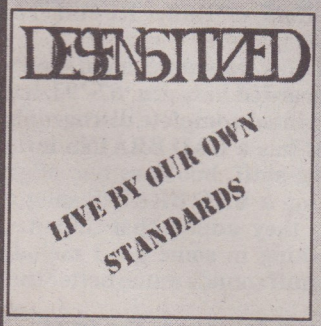
MUSIC REVIEWS

DEMISOR/C.S.S.O. - split EP

An interesting split. DEMISOR, who hail from Singapore, give us five blasts of Japanese-inspired political thrash. CLOTTED SYMMETIC SEXUAL ORGAN meanwhile play that blurrcore sound that drives the kids nuts. Plus, as an added bonus, C.S.S.O. sound as if they are playing over a MERZBOW record. (JF)
(Bloodbath c/o Yutaka Kimura, 28-9-402, Taknakasekidencho Sakyo-ku, Kyoto 606-8203, JAPAN)

DENAK/PROYECTO TERROR - split EP

Fierce, noise-drenched crust from Spain - both bands are fans of the spiked logo - was relieved when PROYECTO TERROR also wrote their name without the spikes! It's fast and doesn't leave much to chance. Weird echo effect on the vocals for PROYECTO TERROR give the nod to DENAK - sparing nothing, and wasting no time. (TM)
(Inaki Chunchurreta, Apto 392, 28080 Madrid, SPAIN)

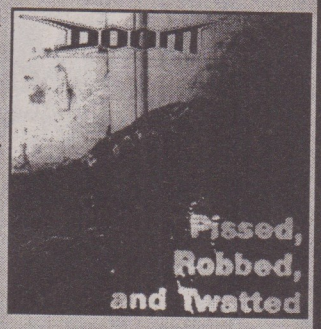


DESENSITIZED - "Live By Our Own Standards" EP

For the most part, the music of DESENSITIZED is well played mid-'80s hardcore not at all unlike N.O.T.A. Things start to shine when they fiddle around with time changes. The label's address suggests that whoever is putting this out may somehow be affiliated with the U.S. military, which puts an interesting slant on the anti-military songs. (TH)
(Untergrund, CMR 457, Box 1113, APO AE 09033, USA)

DETESTATION - LP

Bad-ass sounding political punk. Sure it's got all cliches you'd expect from a political band, but they are easily forgotten about, because this is so good. Not a letdown at all, full-throttle from the first chord to the last, amps to eleven and all. Saira has an amazing voice, snotty and abrasive, complementing their sound perfectly. Oh yeah, one more thing: dance parts! Awesome! (CW)
(Profane Existence)

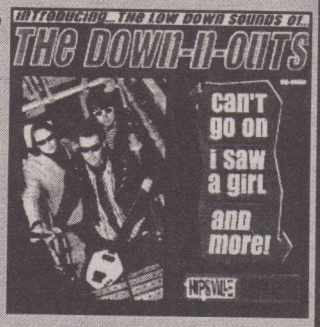


DOOM - "Pissed, Robbed and Twatted" EP

Whoa. More output from England's purveyors of crust, this being a document of a live set in Slovenia back in September of 1996. As with everything they've done in memory, it's solid, angst-ridden hardcore - the spite is pretty obvious, especially while Wayne talks about being punched for no apparent reason. Still world class. (TM)
(Nuclear Sun Punk)

DOWN HILL - "Noites Urbanas" CD

When I hear "New York Style Hardcore", I hear heavy metal. This is NYHC via Sao Paulo, Brazil. They thank BIOHAZARD on their thanx list!!! When is MaximumRock'n'Roll going to BAN THIS SHIT for not being "punk enough"?!?!? This shit should be sent to metal rags, not MRR!!!! What the fuck is going on here? There's enough testosterone on this shiny piece of plastic to fuel an entire jetliner of explosives all the way to Sao Paulo from San Francisco. Someone has got to put an end to the acceptance of this shit... Punks, this is a call to arms!!!! Reclaim what is yours!!! (PB)
(Rua Salvador Rodrigues Negrao, a/c Ricardo, 166 Cid. Adhemar CEP 04401-000, Sao Paulo S.P., BRAZIL)



DOWN-N-OUTS - "Can't Go On" EP

This is a definite leader in the current garage band sweepstakes. Nothing dead-assed about the two 'a' numbers, while the moody "How Many Times" actually works (something most current garage can't manage with - the slow and moody). A 7" that's actually worth repeated plays, imagine that. (DD)
(Hipsville, 2020 S Lowell Blvd, Denver, CO 80219)

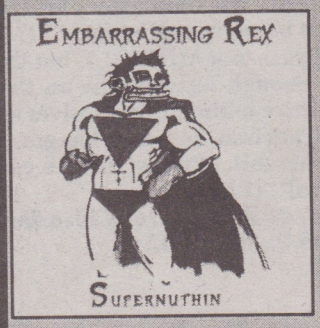
THE DUKES OF HAMBURG - "Twist-Time Im Star-Club Hamburg" LP

.....the second LP by this lot, and maybe the ten thousandth by Mr. Rusty Quan, for he sings the lead vocals here and has got countless other bands going all at the same time..... the shit here is some pretty slick recorded, pretty professionally played '60s R&B covers..... the whole band clad in black wigs to resemble Rusty..... nothing ground breaking here, for someone like me it just becomes background music..... I much prefer the true sloppiness of the COUNT BACKWURDS instead.... but what the hell, they had to cut this album for Dionysus..... that explains everything!!!!!!!! (SW)
(Dionysus, PO Box 1975, Burbank, CA 91507)

MUSIC REVIEWS

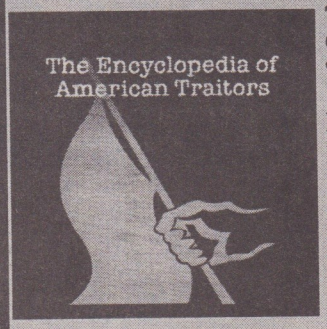
EAT - "Communist Radio" EP

It seems that we should start reissuing old punk 7"s to teach today's kids how to put one together. Put your best fucking songs on the thing, not some stuff left over from your (probably) crappy LP recording session. Recorded live in 1980, this EAT 7" is usually the preferred single of the two they released. It's the kind of single that you play over and over, because it's catchy and weird. This LA label is doing some pretty cool reissues of (undeservedly) obscure '70s punk stuff, usually in limited runs. Which begs the question... Anyway, it's good to have this music in the library, since some motherfucker ripped the original off right after Tim died. We're gonna find your lame ass one of these days, shitbag. (RW)
(Brain Transplant, PO Box 24310, Los Angeles, CA 90024)



EMBARRASSING REX - "Supernuthin" EP

These 4 young guys pull off a really, really hard thing to do these days. They play pop punk that doesn't make me want to instantly slam the record against the wall (and yes, I have been known to do that). This is somehow fresh sounding, mixing an older MR. T EXPERIENCE-style with something like DAG NASTY. If I had heard this many a moon ago it would've probably been my summer soundtrack. (BG)
(Grunt Shop, 446 9th St, Brooklyn, NY 11215)



THE ENCYCLOPEDIA OF AMERICAN TRAITORS - "Information as Weaponry" EP

Eclectic and discordant, yet honed and very powerful. E.A.T put add nice new twist to the tiring over-abundance of blast beats and ritualized guilt-curdled screams. This has all the drive of its hardcore contemporaries, yet manages to dig deeper with a good mix of experimental time changes and off-chord progressions, backed by a solid hardcore base. With their focus on straight-ahead politically class conscious lyrics and an emphasis on our role in global and localized class, race, and gender oppression, this record is well worth a listen. (MK)
(Ancestry, 1839 Pemberton St, Philadelphia, PA 19146)

ENTROPY - "Kill the Messenger" EP

Pained, squealing vocals, interspersed with effects-galore, gruff vocals over pounding HC that drives erratically from grind to disjointed breakdowns. Very competent, even if it's not the most interesting 7", it has a certain an allure. (TJ)
(625 Productions, PO Box 423413, San Francisco, CA 94142-3413)

EXHUMED/NO COMPLY - split EP

EXHUMED is noisy chaos with gruff frantic vocals. From what I hear they put on an amazing (in a comic way) live show, blood, axes, chainsaws. This doesn't completely sell it to me, but it's full of grind and metal. NO COMPLY should stick to the fast grind parts, because the slow stuff is turd. It's horrible. Either these parts need to be worked on for a few years, or just stick to the fast stuff, a style they obviously know better. (TJ)
(Open Wound, 10367 SW 4th St, Miami, FL 33174)

THE FAIRLANES - "Songs For Cruising" CD

Straight up catchy pop punk and pop hardcore. Close your eyes and you'll hear BLINK 182 or GOOD RIDDANCE, depending on what song it is. Great production and loads of hooks. Like Bubble Yum, it's great while it lasts and then it's forgotten. There just comes a point when a specific music style turns into bands just mimicking each other. (LH)
(Suburban Home, 1750 30th St #365, Boulder, CO 80301)

FATE - "Circus Is Funny - Not For Animals" EP

Rockin', melodic hardcore, not dissimilar to LEATHERFACE, but with almost folky male/female vocals sung in Polish. Kind of haunting in a way. Three songs, all good. Comes with issue 11 of Pasazer zine, see review section for price. (AM)
(Pasazer, PO Box 42, 39-201 Debica 3, POLAND)

FEARLESS VAMPIRE KILLERS - "Rally Round The F.V.K." CD

No, not a discography of this Japanese band, but a collection of unreleased songs recorded between '87-'93, half live and half studio. There is a printed complete discography for completeists. F.V.K.'s sound has a BAD BRAINS influence (sometimes even the reggae stuff, boo!), as one might gather from the band name being a BAD BRAINS song as well. F.V.K. weren't copycats, they added that Japanese hardcore touch as well as sneaking in some good melodic touches here and there. The live stuff sounds much better then I expected. (TH)
(MCR, 157 Kamiagu maizuru, Kyoto, 624 0913, JAPAN, or Sound Pollution, PO Box 17742, Covington, KY 41017)

FLEXAPLEASERS - "Beautiful Music For Beautiful People" CD

Pretty decent pop punk that's decidedly less sugary and more grindy than most. If you like the stuff with lotsa power-chording and bass pumped up, well this sonic sludge will be right up yer alley. Lying squarely somewhere between JAWBREAKER and the DICKIES, so yes you can say they sit right on that delicate precipice between angst and twee. And yes, very high on the "toe-tapping"-o-meter. Another one for that pop punk barbeque.(JY)
(Popsmear, 6687 Sonoma Hwy, Santa Rosa, CA 95409)

MUSIC REVIEWS

FINAL HOLOCAUST - "Your Own Holocaust" EP

Color vinyl! Blurry cover. Color vinyl, it's orange! This record reminded me of an R.W.S. record someone traded to me, but slower and more intense. For a record that seems to want to be so dark and evil, emanating from the bowels of hell, if you will, there is some pretty slick packaging involved here. One of the band members is flipping off the camera on the back sleeve, showing how brutally cliche they can be. This is like a SLAYER forty-five played at thirty-three and a third, or a possesed HELLKRUSHER on valium. Frustrated teens don't wait, buy this record! You too! (JV)
(Johan Bergfors, Ormastorpsg 16b, 265 35, Astorp, SWEDEN)

440 SIX PACK - "One More Round" EP

Oh hell yeah! 440 SIX PACK is prepared to cram some well-deserved punk machismo up your tender little ass. Side one will either reduce you to a sniveling, trembling little bedwetter *or* curl your lip and cause you to swill booze and eat the shot glass, all depending on your faintness of heart. Side two winds down with a dirty blues-a-billy ballad, and then delivers one more rocker to get you out of your seat again. Some boys think they're so tough, not a problem for these fellas - cause they *are*! (RY)
(440 Six-Pack, PO Box 420823, San Francisco, CA 94142)

FRIGG A-GO-GO - "Frigg-a-licious!!!" EP

Two of the three songs herein are pretty near relatives of the standard garage arrangement/rip of "Milk Cow Blues," but without the menace of the CHOCOLATE WATCHBAND's "Don't Need Your Loving Anymore". "The Beat Of My Heart," on the other hand, is a solid uptempo number that should probably have been the a-side. (DD)
(360 Twist!, PO Box 9367, Denver, CO 80209)

FRO-TEE SLIPS - "Hey!!!" CD

Melodic German pop punk, that's about all I can say. It's mid tempo, and there are sing-a-long choruses. Oh, the German chorus is a pretty horrible thing to hear. Someone out there will like this, perhaps overseas. (CW)
(Impact, Am Markt1, Sout. rechts , 47229 Duisburg , GERMANY)

FUCK ON THE BEACH - "Fastcore on the Beach" EP

Three-piece Tokyo noise/thrash assault. 14 songs of screaming that you probably wouldn't understand no matter what language, backed by the same drumming chaos on every song, with only a couple of exceptions. (PB)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142 - 0843)

FUNERAL DRESS - "Totally Dressed 1985-1998" CD

A greatest hits of sorts from this Brit band with the 1980 sound. Varies from oi to more EXPLOITED and ANTI PASTI sounding stuff. Pretty much covers the Britpunk genre without a clinker in the bunch. Although I'm not familiar with every release from this band, this is a great sounding release for fans of the Brit genre. (RL)
(Step-1 Music, PO Box 21, Tenderden, Kent TN30 7ZZ, UK)

GENOCIDE SS - "Another Fucking EP" EP

Three original songs, none with titles, and three covers (two from ANTISEEN and one from Nancy Sinatra). Pretty standard fare for the current crop of Swedish hardcore, which is to say, it's fast, steamroller punk. It's got the wall of noise approach that you've come to expect from this label and style. Nothing bad, but it certainly didn't tear my head off or anything. (TM)
(Distortion)

GINGER QUAIL - "Attack!" CD

Young and carefree, straight forward, 1-2-1-2 punk rock. At times reminiscent of fast SCREECHING WEASEL, though not as mature. This really shows how CD's are reaching into the D.I.Y. scene, as they must be becoming easier to produce. (TJ)
($8ppd: Dairy Intolerant Youth, 1816 Squirewood Dr W, Harvey, LA 70058)

GLOBAL THREAT - "The Kids Will Revolt Against All Authority" EP

For a second, I thought it was 1984 all over again, and more than just because of the way the band is dressed and sounds. The song "Global Threat" is about a nuclear arms race between America and "the Reds." Hey guys, it's 1998! The cold war ended ten years ago. But then, maybe that's what wrong with punk today — there's no pressing threat of world destruction for the punks to rally against. Musically, it sounds like most of the early/mid-'80s crust-type punk stuff dealing with revolution, the fascist tendencies of America culture, conformity, etc... take that as you will. (IM)
(Crack Rock)

MUSIC REVIEWS

GNOB - "Hoping For Extinction" EP

A pleasant second outing by these Virginia thrashers. Eight songs of obnoxious fast core, that's recorded on an 8-track. A lot of '80s elements in it which reminds me of the ELECTRO HIPPIES or something, who knows. Good, weird, punk-thrash shit. Check it out. (MW)
(LB, 412 S Armistead Ave, Hampton, VA 23669)

GOBSMAKT - "You Wot!" CD

Hold on to your boots! This puppy blows the doors off 99% of what is being passed off for oi! these days!! The 4-SKINS influence is definitley there, but these guy's blaze trails, not follow them. These Kiwi's have been around for awhile, and they've had a pretty mixed track record in my book. I can't tell you how much better this is than the track on the "Spirit of '69" I reviewed last month! Songs about football (yeah!), police, aggro and BEER! This is the real thing! East Coasters- buy this and start taking notes. There will be a test next month. (JB)
(Step-1 Music, PO Box 21, Tenterden, Kent TN30 7ZZ, UK)

GOOBER PATROL - "Eight Of Spades" EP

High energy, heavy melodic punk rock well played by this UK band that's been around a few years. Is there a law that every band that does a EP has to include at least one goddamned ska song? (MM)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119-3690)

GREAT UNWASHED - "Welcome Back... " LP

German punk rock with leanings toward the CANDY SNATCHERS and HOOKERS, but the songs aren't fast enough. The singer has a great gruff voice like he used to be in a hardcore band, but he doesn't scream enough. The guitar sounds cool, but it just doesn't stand out. I guess I'd just like a little more chaos and energy. (CK)
(New Lifeshark, Postfach 700 320, D-44883 Bochum, GERMANY)

HARDSHIP - "Sore" EP

The a-side of this sounds like an out take from ECONO-CHRIST's "Ruination" recording session. The singer sounds just like Ben, with the exception that, are you ready for this, he annunciates more clearly. Anyway, thumbs up. The b-side is a fast, hardcore tune that clocks in at about thirty seconds and sounds like a song off of FINAL CONFLICT's "Ashes to Ashes" LP. Pretty good stuff here. (RM)
(Tombstone, PO Box 1463, Clackamas, OR 97045)

HELLKRUSHER - "Wasteland" CD

By far the best HELLKRUSHER stuff recorded. This CD is a re-release of the LP that was put out way back in 1990, plus it's got 3 unreleased tracks (which are just as rad as the LP). They really are a perfect mix of HELLBASTARD and ENERGETIC KRUSHER, probably because they contain ex-members of both. If you're into good crusty thrash, mixed with metal riffs galore, then this is the shit. I don't know if it's just me, but this most definitely stands the test of time (probably cuz its so fucking metal; wait till you here the intro to the song "Morbid"). This release seems to have so much more class than the million third-rate E.N.T inspired bands that exist these days. Enough of me, go get it. (MW)
(Bomb Factory, PO Box 21, Tenterden, Kent, TN30 7ZZ, UK)

THE HESITATIONS/THE SLOUGH BOYS - split EP

I don't know how many MRR readers can appreciate the retarded genius of the SLOUGH BOYS' "Surfin' on Cedar Lake," a gloriously sloppy parody surf 'n' drag number with political overtones added for extra stupidness (also reissued on one of the "Surfin' in the Midwest" comps), but now that it's on 7", I expect to see it in the Purple Onion jukebox. Strange to hear the HESITATIONS' straightforward version of "Surfin' School" after being so accustomed to KING U's version, and strange experiences aren't easy to come by these days! (DD)
(Norton, PO Box 646, CooperStation, New York, NY 10003)

HOMELESS WONDER - "Another One Of Those Days" CD

Okay, with Adam T. moving, I've been informed that I'm the only ska-core reviewer. Normally I wouldn't care, but when a band comes along that is so generic that I can predict the breaks and chorus parts before they happen, I'm ready to throw the whole thing away. If you add some mediocre horns, and you've got HOMELESS WONDER. (JF)
(Suburban Home, 1750 30th St #365, Boulder, CO 80301)

HOT ROD HONEYS - "The Thrills, The Booze, The Dope, The Chicks and..." EP

The Frenchy dude from the NO-TALENTS said that Belgians suck and all have "horrible mustache". Hmm... maybe the HOT ROD HONEYS are the exception. Having abandoned Europe (save the hashish) for American trash appeal, these kids shake like a well-oiled vibrator, popping the occasional Queers boner and even slip in with a CRAMPS-ish hot pearl snatcher called "Eat Yr Boyriend" which was my fave. Lookout for the HOT ROD HONEYS due to hit S.F. this summer. (DL)
(Demolition Derby, Tervuursesteenweg 217, B-1820 Perk, BELGIUM)

MUSIC REVIEWS

The HUMDINGERS - "Once Upon A Summertime..." EP

This Illinois band plays pop punk, and are influenced by SCREECHING WEASEL. The production is garagey, and the songs are predictably up-tempo with melodies. The band's 10" is more polished and rockin'. If you have wimpy taste, go with the EP. (MC)
(Humdingers, 1130 Mayfield Ln, Hoffman Est, IL 60195)

THE HUMDINGERS - "See Ya Later Aviator..." 10"

While the HUMDINGERS are from IL, they sound like they would be right at home in the great Pacific Northwest on Mutant Pop. With some songs about love, and others about life, the HUMDINGERS rock in an early SICKO vein. An enjoyable record. (JF)
(Bizzarro, 1045 Springmill Dr, Hoffman Estates, IL 60195)

IN THE SHIT - "Can't Take Anymore" EP

This record comes with a shit-stained piece of British toilet tissue, and a sleeve that leads one to believe that they are about to enter the world of crust, but what you get instead is some pretty good old school hardcore. The EXPLOITED come to mind, as do the VARUKERS, and lyrically, IN THE SHIT seems very informed by early eighties peace punk. IN THE SHIT has been together about a year and hail originally from Wales. This record shows the promise of hopefully many good records to come, if they last that long (you know how this type of thing goes with punk bands). Most important I think is that IN THE SHIT put this out themselves, which is what it's all about motherfucker! Put your money where your mouth is, okay I'm done. (JV)
(J.T.S., 35 Bryntaf, Aberfan, Merthyr Tydfil, CF48 4PN, Wales, UK)

THE INFINITY DIVE - "The Drama of Broken Teeth" EP

Six tracks of HEROIN sounding hardcore. Kind of annoying after awhile, sometimes it sounded too much like a collage of other bands. But even so, all the stuff was pretty tight sounding and energetic. Half a thumbs up. (CW)
($3ppd: Sociopath, 3149 Lyndale Ave S, Minneapolis, MN 55408)

INTENSITY - "Wash Off The Lies" CD

Pretty intense (heh, heh) Swedish hardcore, with almost neckbreaking nods to LIFE'S BLOOD and CITIZENS ARREST. They throw in a LIFE'S BLOOD cover to reinforce that influence as a reference point. Their lyrics deal with coming to terms and rejecting sexual identities, boycotting the exploiting of underpaid workers by corporations, and directing your anger towards progressive means and positive goals. This is angry and emotional. (PB)
(Bad Taste, Stora Soderg. 38, 222 23 Lund, SWEDEN)

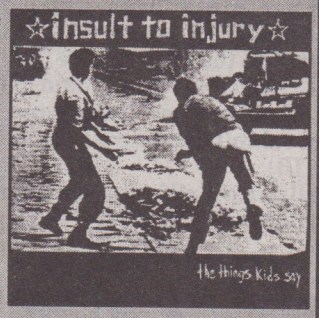
THE INSECT - "Supermarket/ Satisfied"

.....and yet more '60s sounding stuff, this time from Ohio.....the sound quality is good here, but the style is pretty stale COUNT FIVEish, PRETTY THINGSish.....better than the other two singles I had to review this month as far as energy goes, but it don't do nothing for my cock..... it's gotta be harder.... it's gotta be harder..... it's gotta be harder..... it's gotta be harder.... (SW)
(Verboten, PO Box 5514, Athens, OH 45701)

THE INSECT - "The Detroit Sessions" LP

Just as the sun never sets on the British Empire, in some far-flung corner of the world it's eternally 1964 - teenage girls are burning their hair straight with flat-irons, boys are forcing their scrawny legs into undersized cigarette pants, and bands like the INSECT are there to provide a soundtrack for it all. "The Detroit Sessions" wins at least half the time, with some well-chosen YARDBIRDS/PRETTY THINGS riffs, cool harmonica, and a great sense of forward drive. Occasionally they show off their more sedate, sensitive BYRDS-ish side, which holds little appeal for a punk rocker like myself. Be careful - dancing in those cuban heels is going to play hell with your arches. (JH)
(360 Twist!, PO Box 9367, Denver, CO 80209)

INSULT TO INJURY - "The Things Kids Say" EP

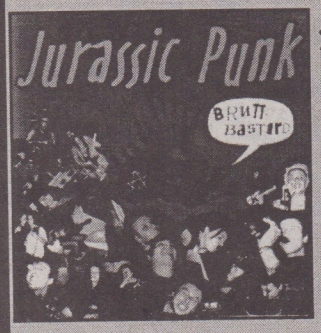


Damn, I'm really suprized this isn't on Ebullition. They'd fit like a glove. 7 pissed off anthems, that reminds me of NEGATIVE APPROACH and HEROIN in a fight. Very impassioned and informed, 2 great traits in my book. One of the only aggro HC releases I've liked in awhile. Just wish they would've put more thought into the layout. (BG)
(Three Day Hero, 618 Waccamaw Ave, Columbia, SC 29205)

THE INVADERS - "Keepunkrockin'" EP

Well played traditional punk rock with all the classic influences. Four good (but not great) cuts, mid- to faster-paced, with lots of guitar. Not just a punk band, a punk rock band. From Spain. One minor complaint - the vocals could have been mixed a tad higher. (KK)
(No Tomorrow, APDO 1134, 12080 Castellon, SPAIN)

MUSIC REVIEWS



JURASSIC PUNK - "Brutt Bastard" EP

Decent Italian poppy retro-punk (vocals in English). Along the ways of some current stuff too on the more pop punk stuff. Maybe SNUFF I suppose. OK, but nothing special. (RL)
(Hated Youth, Floriano Monfredini, via Brione 9, 38083 Condino, ITALY)

JUST ABOUT DONE - "On Our Own" CD

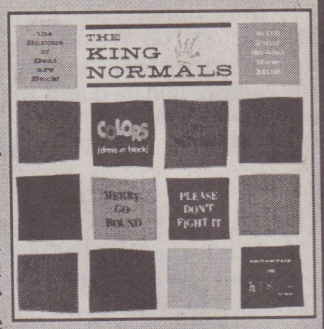
It even sort of looks like FIFTEEN or something. They struggle through hardcore and punk rock at times like a low rent CRIMPSHRINE on the wrong speed or a loose as hell NOFX. "Girlfriend" lyrics that range from "whatever" to "shallow bullshit". (LH)
(PO Box 826, Amherst, MA 01004-0826)

KELTOI! - "Casco Vella" CD

In the crazy, wide world of oi, something I'm always on the hunt for (in addition to that rare odd COCKNEY REJECTS 7") is something... anything original that stands out. I almost wrote KELTOI! off as just some lame wannabe, but then I started to listen closer and started to read about them in the massive promo kit (maybe the only one I ever liked) included. It talked about living in Viga, Galiza (in Spain) and it kinda struck a chord in me. They are anti-racist/fascist and not afraid to say so, which is refreshing, bucking the "no politics" trend that is so popular today. Lyrics are printed in Euskera, Italiano, Castellano, English, and sung in Galego. They are well thought-out and different than anything else out there. Musically they kind of come off in parts like the newer BUSINESS, you know, a little metally. Other times they stay true to the RED ALERT, UPSTARTS kind of thing. THOSE UNKNOWN fans should definitely get this. I'm not sure what this means, but if this band were from the States, I probably wouldn't like them as much. Good first effort. Keep it up lads!! (JB)
(Bronco Bullfrog, Apartado de Correos 1474, E-07800, Ibiza (Baleares), SPAIN)

KILL THE HIPPIES - "Will Not Over Stimulate" EP

This is quirky. I like it. It doesn't sound like other stuff that's kicking around these days, but were you to strong arm me and force a comparison from my mouth, I'd tell you that it reminds me of some Miami bands, like The FUNYONS and the EAT. In her top form, the girl singer kinda sounds like Doc Dart. In his top form, the boy singer sounds like Oscar the grouch. The finest Ohio has offered the public at large since DEVO. (JN)
(Donut Friends, 1030 Jessie Ave, Kent, OH 44240)



THE KING NORMALS - "Colors" EP

.....Just my fucking luck this month, all I get is '60s revival shit!!!!!!! What happened to my request to review other types of slop???????? I can't take it anymore!!!!!! All this shit is such old hat!!!!!!! ERRRRRRRRRR !!!!!!!!!!!!!!!! On to the next trend please.....this one is getting far too old!!!!!!!!!!! What you got here is a little four-song EP from some boys in England..... three originals, one cover..... muddy recording..... well played, but boring as all fuck..... suck my motherfucking ass..... (SW)
(Hillsdale, PO Box 641592, San Francisco, CA 94164)

KING RAT - "Knockin' Up Heaven's Whore" CD

I hate it when I judge a record by its cover, but I just can't resist this one. A naked cartoon nun sitting on a dumpster?!?! Oh well. To quote the band: "This album is a chronicle of the inner-city, working-class, sex-crazed, beer-lovin', average white American male." Generic rock and roll that desires (and probably will get) a spot on the next "Gearhead" compilation. (CK)
(King Rat, 1525 S Holly #104, Denver, CO 80222)

KITTENS - "Hawaii" EP

Denied A Custom is turning out to be one of the most diversified labels to exist these days... you just never know what you're gonna get from them (that's a plus to all you conforming types out there...) KITTENS kicks down five songs of mid-paced, cymbal-heavy, raw garagey punk. The lyrics are only in Japanese (even though they're from Canada) plus they got tons of PETA info in the record, which all adds to my confusion of what makes 'em tick. (MW)
(Denied A Custom, 3-5-12-106 Hashigadai, Narita-SHI, Chiba 286, JAPAN)

KRAPULAS - "Dance After Dead" EP

I could've sworn that I reviewed this a few years ago, but it didn't turn up on the Mighty MRR Database, which means I probably fucked up in some way. LOS KRAPULAS play psychobilly with a touch of garage on five of the songs, while "Ataque das Mulheres Abelhas" is a good moody (yet uptempo) instrumental. Strong vocals and a thin production that adds a certain charm. Recommended for fans of the genre. (DD)
(Bloody Krapulas, Rua Rio Pelotas, 1110 Casa 08, Bairro Alto, Cep 82840-380, Curitiba, Parana, BRAZIL)

MUSIC REVIEWS

KURBITS I.R. - "Skane Sweden Attacks" EP

Okay, I listened to their "Inget Liv" EP on Really Fast just to see if it was me and... well, nope, this isn't interesting in the least. Swedish trashy hardcore, no identity or elements that stand out at all. And I know that everyone that hears this and LOVES it is gonna think I'm a musically uneducated twerp, but this shit has been sooo replicated over the last 15 years that I can't even think of an original referencing band to compare them to. (PB)
(625 Productions, PO Box 423413, San Francisco, CA 94142-3413)

THE LET'S GO'S - "C'mon Let's Go" LP

These guys fucking rock!!!!!! Imagine a bunch of German scumbags who grew up on a healthy dose of FOREIGNER, BAD COMPANY, THIN LIZZY, BLACK CROWES, and put it in a blender with punk. Don't let me scare you away you wimps. Who likes rock? The tribute to Joan Jett is heartfelt and right on. Fans of THE SWINGIN' NECKBREAKERS take heed. (TG)
(New Lifeshark, Ytterholm, Benvagen 15, S-723 52, Vasteras, SWEDEN)

LOS GUARRIORS - "Pelando A La Contra" LP

From the calles de Barcelona, LOS GUARRIORS try to throw down some trouble by tapping into muy macho, New York wanna-be mutha fucker gang sub-culture, and even import JEFF DAHL to produce on this 12-song vinyl jungle which includes a MOTORHEAD cover. Problema here is that these SHA-NA-NA-esqe looking hombres are tryin' to play it cool, and I like it caliente! These guys rumble loud enough to stir up a lil' action, siphoning heavily from the ROSE TATTOO/HEARTBREAKERS school of rock (seasoned with a dolp of ranchero rhythms), but LOS GUARRIORS don't capture the spirit and come off as a lily-livered, generic bar band. If you dig your music with lotsa frosty cold ones, I say buy American with the LAZY COWGIRLS. (DL)
(No Tomorrow, APDO 1134, 12080 Castellon, SPAIN)

LOWER CLASS BRATS - "Primary Reinforcement" LP

On this record you have a collection of all the songs on the first three LOWER CLASS BRATS EP's. The two Helen of Oi Records and the one Pair-O-Docs record are getting difficult to locate, so you have an opportunity to get all the work from 1995-1996 era LOWER CLASS BRATS on one LP. This is good clock-work oi which appeals to a wide audience of skins and punks. (BR)
(Combat Rock, 7 rue du Paquis, 579 50 Montigny les Metz, FRANCE)

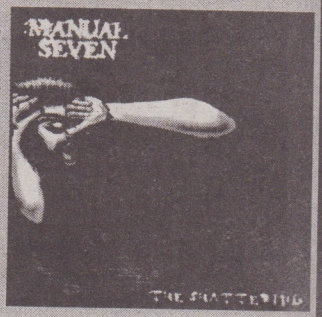
LUNG LEG - "Right Now Baby" EP

This Scottish band has a few singles out, it's garage punk, but very, very light on the punk. Lacks a certain edge that bands like VELVET UNDERGROUND or the MORLOCKS had. This is too flower-power and not enough S&M. (EC)
(Vesuvius, PO Box 15096, Glasgow, G49YZ, UK)

LUNKHEADS - "Swingin' Sinners" LP

Yer standard garage rock. The thing goes on and on in the same, perfectly homogenized formula. I can't knock it too hard. It's a style I'm fond of to a point, and they do absolutely no wrong - save creating more repetetive retro rock 'n' roll to satiate this genre up the ass. This has got to be fun music to play, most always a good time in a live setting, and certainly preferable over a million other things (mostly things I'd never get assigned anyway, though). If this'd shown up five years ago, before the MAKERS set the standard, it would have had the thumbs up from me. Now it holds high rank in the "filler" category. (RY)
(360 Twist!, PO Box 9367, Denver, CO 80209)

MANUAL SEVEN - "The Shattering" EP



Fast angry punk rock that reminded me of CIVIL DISOBEDIENCE. Unfortunately it had such weak production values, that it just zapped the music of any power that it could of possibly mustered. (RC)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

THE MORMONS - "'87 Demos" EP

Someone really put a doozie of a bootleg out with this gem. There's really cool label art of blotched paint that bleeds all over the vinyl helping create a decent amount of pops and clicks adding to the beauty of vinyl recordings. The cover doesn't include any excess words or graphics, but it's way more exciting than the VML live series. The MORMONS scream and bully their way through six songs with the only decipherable words being fuck, shit, my life and aaaaaaaaaaaahhhhhhhhhh. A long awaited release not just for patient fans or turntable abusers, this has something for everyone. What that is, I'm not quite sure. (HM)
(No Address)

THE MARSMEN - "We Are The Marsmen" EP

Revved-up, rockin' guitar punk. Strong songs, good vocals, '77 style guitar breaks. Reminds me of PERFECT DAZE. This band rocks. (MC)
(Sneakers, Almgrensv 9A, 1621 Gressvik, NORWAY)

MUSIC REVIEWS

MAZINGA/ADAM WEST - split EP

How the fuck did these two bands get on one record? ADAM WEST is somewhat decent, heavy guitar punk rock with manly vocals. Not hateful, but only slightly in an acceptable realm. MAZINGA has college, alternative caca tendencies. The band is vaguely apt, but the vocals get my goat. (RY)

($4ppd: Reanimator, PO Box 1582, Ann Arbor, MI 48106)

MR. CRISPY - "Drug Free And Regretting It" EP

First off, this band put a picture of their recently deceased dog "Schnitzel" on the sleeve. That's pretty damn right on in my book. Four good amateur pop punk songs for fans of the Mutant Pop sound. Fun stuff a-la AUTOMATICS and maybe WALKER. A good release. (RL)

($3 ppd: We're Not On A Label, PO Box 5816, Edmond, OK 73083)

MY BIG WHEEL - "Pick-Up Lines" CD

This CD starts with a sample from one of the most underrated movies, "Mallrats". Musically, I'm always shocked at what a profound affect GOOD GRIEF have had on the punk scene. Unfortunately, not many bands are singing about the things GOOD GRIEF sing about. Song titles like "Reese's To Pieces" and "Orange Crush" say it all. Corny love songs which are funny in small doses. This whole record is fun in small doses. A Dion cover? (LH)

(Underworld Records, 10738 Millen, Montreal, QB, H26 2E6 CANADA)

NAKED AGGRESSION - "Naked Regression" LP

This is all stuff NAKED AGGRESSION recorded between 1991 and 1994. Old style, political punk rock with female vocals. Sadly, their guitarist passed away last month, so this is likely to be the last record we'll hear from this fiery band who were important to hordes of young punks. (JN)

(Broken Rekids, PO Box 400402, San Francisco, CA 94140)

NEW YORK AGAINST THE BELZEBU - "Stunt" CD

OK, here is a word to the wise: if a band wants to get under my skin really quick, just do a shitty cover of one of my favorite classic punk songs. If a band wants me to absolutely despise them, then they could do a shitty tribute to the entire NAPALM DEATH "Scum" LP like N.Y.A.T.B. did. They redo all of the songs as jokes, and to top it off they rip off the cover art and turn it into a load of bullocks! I say off with their heads! (RC)

($12ppd: Rotthenness, Caixa Postal 1197, Sao Paulo S.P., 01059-970, BRAZIL)

98 MUTE - "Class Of '98" CD

This release is pretty crushing. Fast, melodic, SoCal-style hardcore punk which reminds me of a faster YOUTH BRIGADE fronted by Kevin Seconds. Good Shit. (MM)

(Theologian, PO Box 1070, Hermosa Beach, CA 90254)

NO COMPLY / CHRIST MESS - split EP

Both bands contribute five fairly short tracks. NO COMPLY play a brilliant slowed-down hardcore reminiscent of late eighties grinding hardcore from NYC. They were fucking awesome. CHRIST MESS play something somewhat similar, except they have that annoying growling-styled lyrics at times. (CW)

(Ground Zero, 720 S Cross, Sycamore, IL 60178)

NOBODYS - "Greatasstits" 2xLP

This is a hell of a collection of the NOBODYS' pervert punk as reflected on the LP cover. A fine decision to release colored vinyl sets instead of CDs. Even if you hate the NOBODYS, you'd be jealous of such a collection of almost all of their 7" tunes plus lots of comp tracks, outtakes and demos. Contains both classics and trash and is destined to be a collector's wet dream. (HM)

(Cool Guy, 10140 Gard Ave, Sante Fe Springs, CA 90670)

NOISE POLLUTION/ANTABUSE - split LP

NOISE POLLUTION have a strong Swedish-influenced crusty style, with harshly screamed vocals. It wasn't bad, but it dragged a bit. ANTABUSE have a heavy hook-ridden melodic style that was really too timid for my tastes. Decent, but not essential. (RC)

(Bottleneck Mailorder, PO Box 11794, Berkeley, CA 94712-2794)

NRA/HEB FRUEMAN - split CD

NRA moves from their SNUFF like sound to a more harder edged pop punk. Lyrics on their three songs seem more bitter and introspective than in the past. HEB FRUEMAN play a snot-nosed punk sort of like the ADOLESCENTS. They fucking kicked ass! Definitely a well rounded release. (CW)

(Pakalolo, 18 Bis rue Du Clos D'en Haut, 78700 Conflans St Honorine, FRANCE)

OMEGA MAN - CD

I used to resent straight-edge because I couldn't relate to lyrics about abstaining from alcohol and drugs. But now that I'm older, I feel like I don't relate to any lyrics, so why should I be prejudiced against the edge? With that spirit, this is so heavy and crunchy I'm surprised it's even getting reviewed! Mostly pretty right on lyrics more in the spirit of REFUSED than any of that gang bullshit. Lots of samples between the songs and I'm especially excited that they sample "Cancer Man" from the X-Files!!! Hey, how many punk records have Charlton Heston on the cover? (LH)

(No, PO Box 14088, Berkeley, CA 94712)

MUSIC REVIEWS

ONE MAN ARMY - "Dead End Stories" CD

This release really surprised me. For whatever reason, I was expecting it to be a bit overproduced and too slick, but that's not the case at all. It's got a killer, raw guitar sound and gruff-but-sung vocals, with just the right balance between everything else. Cool, poetic lyrics too, which is kinda nice. As for this bands sound, they tread somewhere between the U.S. BOMBS and early SWINGIN' UTTERS. That is to say, they mix '77 English punk and oi with a bit of the late '70s/early '80s SoCal beach punk sound. My only complaint is that many of the songs have the same tempo and things get a little repetitive at times. Still, better than most, with a couple of the songs being as good as it gets. (RM)
(Adeline, PO Box 11470, Oakland, CA 94611)

PADDED CELL - "Parched and Starving" LP

The music here is, for the most part, straightforward traditional punk rock. However, the singer does too much singing (at times sounding like an '80s new wave singer) and not enough yelling and screaming. Technically, it's all very good, but it seems to lack real soul. More polished than their first LP. Much like a lot of the late DECENDENTS and all the ALL stuff - punk rock formula. Having said all that, there are a couple of really good cuts. (KK)
(Radio Blast, PO Box 160308, 40566 Düsseldorf, GERMANY)

PAURA - "Reflex The Difference" CD

How about some solid South American hardcore to get the blood flowing? This is some heavy duty shit that flows between deep chugging parts, and some fast East Coast finger pointers. If you can get over the horrible drum mix, this is a keeper. (RC)
(Conspiracy Chain c/o Marcio Cotineli, CX. Postal 87, Sao Paulo S.P., 01059-970, BRAZIL)

PINK TURDS IN SPACE - "The Complete" CD

This has got: their half of the SEDITION and CHARRED REMAINS splits, the "Greatest Shits" LP, some demo stuff and a few live tracks. I think I forgot how good they were. Fast ripping punk from Belfast, Ireland that has a heavy edge similar to many bands that were coming out of the United Kingdom area during the mid to late '80s. The female vocalist had a great scream, making their political rants all the more powerful. A very worthwhile release, and you should definitely check it out. (RC)
(Rejected, 9 Woodlands Ave, Dun Laoghaire, Co., Dublin, IRELAND)

POOTINANNY - "Havin' A Pootinanny" CD

Well, the dominance of the two-piece continues throughout Garageland. Many fine units doing without the surly bass player! Just play the top string more! This CD is packaged with a total shithouse attitude and the songs are firmly in the Southern trash mode popularized recently by many bands from the region who tap into the mother-lode of rock energy that fuels those twenty-hour truck-drivin' long hauls! I guess East Peoria taps the same underground water supply, 'cause these guys rave it up with fine originals like "What Would It Take" and "Bond-O-Jerk". I would love to compare them to other bands now, but that's your job, America! (RW)
(202 ES Lakeview Dr, E Peoria, IL 61611)

PRIVATE ARMY - "40,000" EP

This band of young punks is on the attack! PRIVATE ARMY starts the adrenaline flowing right from the first song "40,000", about life imprisonment's expense: "What's the point of putting them in jail for life? Save the money, kill 'em twice, electric chair or with a gun, you don't want to? I'll have the fun!" This is fast, strong punk with shouted vocals and good guitar backing. PRIVATE ARMY has something important to say in "Standing Around", they sing: "We're all the same. All being controlled by a system they say is sane...I won't give up my rights to be how I want to be..." Fuckin' fierce punk rock from PRIVATE ARMY! Listen to this one! (BR)
(Shane Miles, 636 E Merrimack St, Lowell, MA 01852)

PROTECT - "Proud Ones..." CD

This is great Japanese sXe HC in the vein of FLOOR-PUNCH and CIRCLE STORM. From the cover you can tell they are trying to emulate, or pay homage to, U.S. East Coast sXe. Which might turn some off, but they copy this style with intense emotion and full of conviction, which I respect. (TJ)
(Straight Up, Kowa Bld 2F Minami, 2 Nishi, 1 Chuou-Ku, Sapporo, 060 JAPAN)

RANCOR - "Out To See" CD

I can't remember the last CD I was all set to fucking slaughter that held off the scythe as long as this one. The cover is fucking horrible, but then a lotta great '80s stuff was butt-wipe xerox. The '90s variant on desperate packaging is crappy computer-generated spoo. RANCOR are kinda hardcore, but aren't "good" enough to pull it off, thank god. It's a five-song CD EP and the first two songs are good in a mix-tape kind of way. Then a shit song then an OK song, etc. The whole thing is shot through with "garage" energy without sounding like a '60s band at all. It's just the new thing is all. I can't recommend you buy it or anything, I don't know what to tell you to do. (RW)
(Boneless, 2919 Ohawa Ave, St Louis Park, MN 55416)

REACT - "Disturbing The Souls" EP

Think of all of the best aspects of Scandinavian hardcore. REACT are able to take these pieces and put together a sound that isn't stale at all. Full speed ahead guitars throughout the record, only slowing down a notch for the choruses. Pretty bleak, but in that appealing punk way. Great female/male vocal interplay. I'm not too sure where these folks are from, but one of the members is named Roach. (TH)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

MUSIC REVIEWS

RED LONDON - "Downtown Riot" 45

Contrary to what those of you who know me think, this isn't one of my favorite bands. But to be honest with you, this is one of those bands that I never really got into.... I dunno? So being the well-trained reviewer that I am, I got the combination to the vault in which the records are meticulously stored, here in the MRR mansion, and started listening to old stuff, in hopes I could do some comparison shopping... nothin'. It's not that this is really bad or anything, but it just doesn't... you know... rock me. It's actually better than 85% of most of what's out there, but still... Patty Smith is doin' the vocals on this one (no, the other Patty Smith) and the best cut is a cover of the CLASH's "Janie Jone" which ends-up sounding like RANCID when they try to sound like the CLASH. (JB)
(Combat Rock)

REMISSION - "Ninety-Five to Ninety-Eight" LP

This is, as the title suggests, a compilation of various records covering the years 1995-1998, and the first pressing was only a 1,000 copies. If you are lucky enough to get one of these first press editions, then you'll also receive a poster and a chance to win a weeks vacation to a punkhouse of your choice (the poster part is true). There is some great vocal work here, ranging from gravely hardcore to sometimes spazzy to over-the-top grindcore. REMISSION is in the same vein musically as say GRIMPLE, and this comp is just as consistently good as their individual records have been. For $6 PPD, I'd say that this is a can't miss purchase. This record lacks the starving children and images of oppression that usually accompany a REMISSION record sleeve. My food stamps are in the mail guys, do you take food stamps? (JV)
(Dead Beat, PO Box 283, Los Angeles, CA 90078)

RETCH - "Less Than Impressed" EP

Formerly MONSTER ZERO, this band's debut sports four punchy songs with anti-capitalist sentiments. In a lot of ways it reminds me of the FIXTURES or something. Other times it's like Biafra singing for a more contemporary punk band. Double kick and everything! (LH)
(No Address)

ROBOT ASSASSINS - " Beneath The Planet Of The Apes" EP

This is probably the only record you'll ever hear from this Berkeley band. That's too bad, because this sounds like the GERMS "Forming"; that one version with Darby singing on top of a washing machine in Pat Smears' garage. This EP is also recorded on a four track, although I think they might only have used three. Anyway, that doesn't matter, this is punk, free-form punk, "I can do whatever I want" punk. (EC)
($3ppd: Total Sounds, 2036 University Ave, Berkeley, CA 94704)

THE ROSWELLS - "Crass Not Christ" EP

Wall of guitars punk rock with melody. It's fast and the somewhat buried vocals are aggressive. (MC)
($3ppd: Microcosm, 7741 Ohio St, Mentor, OH 44060)

ROYAL PENDLETONS - "Sore Loser/Boo's Bash" 45

Yay! I think these guys are great, though I generally like their vocal numbers more than the instrumentals. Here you get one of each. "Sore Loser" is cool garage-pop. "Boo's Bash" is a generic surf number. (CK)
(Sympathy)

SCHROTTGRENZE - "Super" CD

Okay, this is on Impact Records whose logo is an exploding skull. With that in mind, I wasn't expecting to hear a DOUGHBOYS-ish pop punk band. Thirteen very polished pop songs with ALL-style guitar licks. Really slick looking layout. Another victim of photoshop. Catchy, but not especially memorable. (LH)
(Impact Records, Am Markt 1, Sout.rechts, 47229 Duisburg, GERMANY)

SCREAM - "Live At The Black Cat" CD

Further proof that promo sheets that come with release are fucking lame, here's a line from the one that came with this CD: "SCREAM was the launching pad for such greats as the FOO FIGHTERS, NIRVANA, WOOL and the SUSPECTS." Like Nell Carter said, gimmie a break! If you don't know, SCREAM was an early Dischord band that played hardcore with a good mix of melody and rock. Their first album "Still Screaming" is my favorite, so I enjoyed those songs the most on this CD. The sound is great, but the whole reunion concept is getting more and more on my nerves. (TH)
(Torque, PO Box 229, Arlington, VA 22210)

THE SCREAMIN' FURRY'S - "383" EP

I dunno if Shane would agree with me, but this reminds me of the RIPOFFS or the INFECTIONS. This, of course, is a total compliment. These guys fury through two smoker-rock tunes sure to please even the stingiest garage sucker. Check it out or lose, it's your choice. (TG)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MUSIC REVIEWS

SCUFFY DOGS - "Dobro Jutro" EP

Pop punk with well placed guitar leads and echoed backup vocals from these Slofucknijans(?). Reminds me of a cross between SNUFF and SCREECHING WEASEL. The regular guitar tracks should be a bit louder and edgier, but their songs are well-constructed and are otherwise well executed. The only English appologizes for not being the next big PC thing and states that Scuffy Dogs is his life! Punk Rock! (HM)
(Nuclearsunpunk c/o Andraz Humar, Gradnikovih Brigad 33, 5000 Nova Gorica, SLOVENIA)

SECTION ONE - "Big Pete Takes Us for a Ride" EP

Fast, but not breakneck fast; hard, but not super hard. SECTION ONE deliver four hardcore/punk nuggets that leave a taste of late-'80s New York hardcore in my mouth. Better go brush my teeth. No, really, they manage to update an old hardcore sound by fattening it and manage, for the most part, to avoid falling into a completely worn-out, generic, fast punk/hardcore hole. And hey, they got a screaming/flaming skull on the label of the record! (IM)
(Infect, 2045 E 35th, Tacoma, WA 98404)

SEX PISTOLS/CURSE - "Problems/Shoestring" EP

What a great idea. Lets randomly raid Chris Spedding's vaults and put out a split record with two totally unrelated bands from '77, and of course the world needs a lame demo version of "Problems" with too much echo and Steve Jones trying to do a JOHNNY THUNDERS. Oi-vey! Oh, by the way, the CURSE was an all-girl band from Canada '77 and they have one song that sounds like a punker UNDERTONES while the other is a pretty funny, totally amateurish, goof-punk rant. (JY)
(Man's Ruin, 610 22nd Street #302, San Francisco, CA 94107)

SGH - "The only known capture of a 7' Large Mouth Don" 45

Mosh mosh mosh mosh mosh mosh mosh mosh... Kinda UNIFORM CHIOCE-y with little bits of FUGAZI type stuff and laughably serious lyrics. Not the worst thing I've listened to this week, but not really my cup o' noodles. But the worst part was them all talkin' smack about how every record cummin' with a free sticker n' shit! Then sending two copies and neither of them with the said sticker booty!!!! Might've stood a chance if it did. I MUST BE PLACATED!!!!!!!!!!!!!!!!!!!!!!!!!! (JB)
($3.50: Untergrund, CMR 457, Box 1113, APO AE 09033)

THE SHOPLIFTERS - "Better Off Dead" EP

Whoa! Fuckin' moshaholocost. Cross BLACK SABBATH, with SLAYER, EXTREME NOISE TERROR, and CROSSED OUT or DROP DEAD and ta da, this is the band you'd get. Screechy tradeoff vocals, a heavily distorted bass sound, lots of crunch in the guitars and songs that are pretty fast with lots of boot stompin' breakdowns. A must for 'eadbangers world wide. (RM)
(901 Maple Ave, Wilmington, DE 19809)

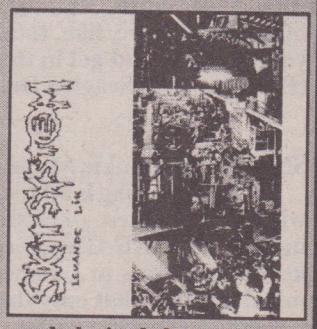
SIC & MAD - "23 Blues: The Destruction Of Utopia Pt. 2" CD

Your basic political ska-punk rock band. Songs titles like "Anarchy", "Don't Trust The Pigs" and "Puppet Of Society". I think I'm too old for this. (CK)
(Stubborn, 504 Grand Street #F52, New York, NY 10002-4101)

SKATE-BORED - "A Taste of Stark Reality" CD

Gotta say, this has some of the most amazing CD packaging I've seen. Incorporating a mailer, protective envelope and the actual CD cover into a single piece. Pretty nifty. It's a retrospective compilation - their demos, comp tracks and some unreleased stuff. The music is raw, upbeat and ultimately catchy hardcore - a tinge of melody, so it's not a total thrashfest. Apparently posthumous, as they're listed "1994-1996". Too bad. (TM)
(Deviation c/o Hirotaminami So 1, 2, Gotanda-Cho, Ryoanji, Ukyo-Ku Kyoto, 616-8017, JAPAN)

SKIT SYSTEM/ WOLFPACK - split EP



SWEDEN has it all, the best death metal and, as we see here from two well-renowned Swedish bands, catchy HC and crust. Two unreleased tracks from the much-publicized HC-rockers WOLFPACK. You can love them for more than their Celtic hair, these songs are cleanly recorded, yet tough and powerful. Crusty SKIT SYSTEM drowns you with their overwhelmingly heavy sound. Both bands stand up to expectations by grabbing hold and not letting go. (TJ)
(Distortion, PO Box 129, 401 22, Gothenburg, SWEDEN)

THE SKOIDATS/INSPECTOR 7 - "Boots and Suits" split EP

The SKOIDATS start with a slow, traditional ska number complete with trombone and saxophone. Then the SKOIDATS play a faster oi-flavored song called "Patriot Decay" which rocks! The INSPECTOR 7 side contains one slow ska song and then one faster tune with punk trimmings called "Junior Guzzler" that is good fun. (BR)
(Radical, 77 Bleecker St #C2-21, NY, NY 10012)

MUSIC REVIEWS

THE SKUDZ - "Fuck K.P.D." LP

Now this, this is punk rock! I'm talking the CIRCLE JERKS on "Group Sex", early ANGRY SAMOANS or QUEERS and more recently the EPILEPTIX or SLOBS. Raw, simple, snotty punk (minus the metal guitar sound that seems to be the standard these days), that confuses some of the reviewers at this magazine, but which grabbed me by the 'nads from the get go and continued to squeeze throughout the entire LP. Checkout some of the song titles, "I Love Cops", "I Gotta Gun" and "Short People Arise". How could you hate a band with songs like that. Easily the best punk long player by a new or current band that I've heard this year. (RM)
($7ppd: PO Box 1941, Knoxville, TN 37901-1941)

SLANG - "Super Chaos" CD

Delivering more of what they've done - full bore, thick-neck Japanese hardcore. Rerecorded and remastered, and as you'd expect, it's totally burly. For the uninitiated, they rarely let the pace up, and the full-tilt production does them well. Bonus tracks are live from Klub Counteraction in February - including a AGNOSTIC FRONT cover (?!). (TM)
(Straight Up, Kowa Bldg 2F, Minami-2 Nishi, Chou-Ku, Sapporo 060, JAPAN)

SMOGTOWN - "Smog on 45..." EP

On the punk wave attack, SoCal's SMOGTOWN pollute the airwaves with three choice ear blisters in a spirited hybrid of the DWARVES meets D.I. and the ADOLESCENTS. This is so, like, totally '80s, killer energy and gnarly "I-don't-wanna-be-learned" guitar. It reminds me of blasting my boom box at "The Wedge" (scary Newport Beach surf spot) way back in the day when I was cuttin' class and thought my polka-dot pink and black pants were, like, totally rad. Okay kids, it's time to get your feet wet and get in the pit where it's sick! (DL)
(Hostage, 7826 Seaglen Dr, Huntington Beach, CA 92648)

SNUFF - "Scminkie Minkie Pinkie" EP

The first song is off their new LP and is a full-on pop song, with all the brass - classic SNUFF. The other three songs include a SPICE GIRLS cover done as a total hardcore/oi! knees-up, a song in Japanese and a funky, hammond-driven metal number that only they could do. Basically I think they never do wrong, but unless you're a big fan or you really, really want the SPICE GIRLS song, maybe you should get the LP. (AM)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119-3960)

SNUFF - "Tweet Tweet My Lovely" CD

More tremendous pop sensibilities from these veterans. SNUFF delve a bit more into horns and keyboards with "Tweet" and succeeded in creating a techno hit: "Bit Cozy". Sure there's a couple sappy duds, like "Nick Mowtown", but "No Reason" and "Etc." display tremendous power lurking within SNUFF. Sure they'll lose some fans with this, but they should generate tons more with this release and their awesome live charisma. (HM)
(Fat Wreck Chords)

SPROCKET WHEEL - "Single Comp" CD

Wow, this is very cool. These crazy Japanese kids come on like a more poppy, and more out of control FUEL (as in the old San Francisco one, not the glossy new one). It's like these songs can barely contain themselves. Sounds like they'd have to scrape pieces of themselves off the walls after each song. I love it! The guitars weave in and out of each other with the chaotic precision of early RITES OF SPRING, and the vocals are the most passionate (if occasional off key) I've heard in a while. Raw, tuneful, beautiful. Fuck all the other releases this month, send Broken Rekids your money now. (BG)
(Broken Rekids, PO Box 400402, San Francisco, CA 94146)

SOOPHIE NUN SQUAD - "Don't Let Them Take You Alive" CD

This whole package just reeks of fun. S.N.S. cranks that East Bay sound and knows how to mix it with that early BEASTIE BOYS-style rap, for what I'd expect to be a hopping live show. The tunes leave plenty of opportunity for the multi-vocal-attack blurts of anything from insightful, intelligent lyrics to silly and stupid comments. Decent debut. (HM)
($6ppd: Harlan c/o Nate Powell, 7205 Geronimo, N. Little Rock, AR 72116)

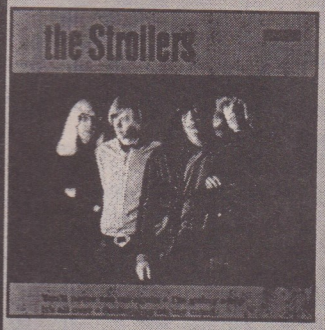
THE STITCHES - "You Tear Me Out/ My Reactions"

In the beginning (okay more like 1994 or '95) the STITCHES came to San Francisco threaded in stripes and safety pins. They looked to us jaded S.F. punks like snotty O.C. poseurs, but they cut-up the stage like no other with microphone stands flying. Front dude, Mike, convulsed and whined into a genuine beer-soaked frenzy that forced us all to pay attention while pricking our ears with pop anthems that have stitched a permanent patch on my brain and record player. Their short visits here instantly unraveled a slew of knock-offs, i.e. shaggy-haired, striped t-shirted, California pogo kids that imitated the STITCHES spirit and style... and now following suit, THE STITCHES are back sowing more punk seeds with a two song hit-and-run that brings back that same ferocity of those early chaotic live shows. "You Tear Me Out" and "My Reactions" are solid and catchy. Yeah, I say here's to the STITCHES 'cos they wear it well and have never put out a bad piece of vinyl! Bartender, pour me another drink! (DL)
(Dead Beat, PO Box 283, Los Angeles, CA 90078)

STIZZLE - "Two Weeks Too Late" CD

Style wise, STIZZLE is nothing too original. Ska punk that owes a definite nod to OP IVY, and LESS THAN JAKE, with maybe a touch of TODOS TUS MUERTES when the vocals switch over to Spanish. Still, when this CD hits it high points, it rocks like those three aforementioned bands do. (JF)
(Boxcar, PO Box 1141, Melbourne, FL 32902)

MUSIC REVIEWS



THE STROLLERS - "You'll Never See Me Again" EP

.....Swedish band with '60s sound and image..... sweet motherfuckin' lord!!!!!!!! How much more???????? So many of these types of bands are popping out of europe right now, it's incredible!!!!!!!! All the songs on this here four song EP are originals, but when it comes down to style, it really don't matter..... slightly muddy recording job..... other than that, ho-hum..... (SW)
(Low Impact, Box 475, 701 49 Orebro, SWEDEN)

STUNTPLASTICPARK - "Things Are Changing Fast" CD

Here's an Italian hardcore band that has a sound that shares much more with D.C. hardcore than C.C.M., RAW POWER or NEGAZIONE. Super well produced sound that mixes up some elements of MINOR THREAT with others from DAG NASTY with a delivery that comes awfully close to GORILLA BISCUITS. Those are some comparisons I'm not throwing around lightly in this instance, this band is tops. Plus they throw in an Astrud Gilberto sample!!!. (TH)
(Riot, V. Le Monza 26, MI, ITALY)

STRUNG OUT - "Twisted By Design" CD

This is SoCal pop punk, and if you're into that sound, this is a very exceptional release. At times almost too polished, but hey, no one's perfect. The only drawback to this release (and to pop punk in general) is that it often is hard to listen to it in a full-length format because after a few songs, the music and the lyrics all start to have a hollowing, sugary effect. Even so, this is Strung Out's best stuff yet. (CW)
(Fat Records)

SUBB - "The Highstep To Hell" CD

A definite NO USE FOR A NAME feel resonates through this CD. Hell, in both vocal style and song structure - it's almost scary. I'm not saying it's bad, but come on kids, find your own sound. On the plus side, the lyrics are better than most for this genre. (JF)
(Underworld, 10738, Millen, Montreal, QC, H2C 2E6 CANADA)

THE SUBVERSIVES - "Protest and Dance..." CD

The first I heard of this Minneapolis band was the "Tomorrow Belongs To No One" 12" EP they did on Vulture Rock. I wasn't too impressed with that and wrote them off. Well, that was a bit of a mistake because this, the CD version of an LP they released a while back, is good. The singer sounds like Wattie, which is weird considering where they are from, and the music calls to mind the COCKNEY REJECTS or a less-technical OXYMORON. Fifteen songs in all, and well worth looking for. (RM)
(Step-1, PO Box 21, Tenterden, Kent TN30 7ZZ, UK)

SUGARFIX - "Are You Guilty?" CD

Seven tracks of fast, energetic, but ultimately by-the-numbers melodic hardcore. One song starts out as ska, and is sounding good, but then degenerates into the usual chuggy guitars. I'm sure they stir up quite a pit in their hometown, though. (AM)
(Lollipop, 35 Chemin De La Nerthe, 13016 Marseille, FRANCE)

SUMO GRIMACE - "Almote and Other Dreams We've Had" EP

Upbeat, melodic, and charged mid-paced punk. Four fairly catchy songs with tight production and - believe it or not - flute melody whistling out over chugging guitar chords. This stuff sounds in the vain of HOT WATER MUSIC or LIFETIME, but with Ben Weasel-like vocals belting out positive and thoughtful lyrics. (MK)
(Highway Fifteen, PO Box 46, Pakenham, Ontario, K0A 2X0, CANADA)

TEEN DOGS - "Let's Do It Tonight" EP

This outfit combines winning elements of snot-nosed powerchord teen punk (songs that work especially well with girl-trouble themes, as on the title track) with cool lead breaks and hard-driving energy. Imagine a cross between '83-vintage CH3 and the ZERO BOYS (but maybe not quite up to either band's standard), and you've got a pretty good idea of the very solid, likable material here. Definitely above average; give it a listen. (SS)
(No Tomorrow, Apdo 1134, 12080 Castellon SPAIN)

TENPIN - "Universal" CD

TENPIN play a kinda punk, metal-pop sort of deal. It's fairly pleasant to the ear, but a little too self conscious. Very slick, with crisp guitars and candy-coated vocals. Not bad, but pretty derivative overall. I don't know... (BG)
(Little Kid, PO Box 14155, Portland, OR 97293)

324 - "Lowest Level" EP

Hey did DISCORDANCE AXIS change their name and move to Japan? Not only does 324 sound like DISCORDANCE AXIS, but they use similar oddball graphics. Let me make one thing very clear, this does not come off as a generic rip-off. As a matter a fact these guys fucking laid waste to my ass. The sheer force of their music snapped me in half like a twig, and now I am laid up in a full body cast. Thanks a lot Max, I'll send you the hospital bills! (RC)
(625 Productions, PO Box 423413, San Francisco, CA 94142-3143)

MUSIC REVIEWS

THUMBS - "Make America Strong" CD

A great full length from this punk/pop punk band with emo overtones. I dug their 12" and 7", so this is no surprise. Fans of FRACTURE and maybe even PROPAGANDHI will like this hyper release. Not a weak release yet from these guys. Recommended. (RL)
(Soda Jerk, PO Box 4056, Boulder, CO 80306)

TIME SQUARE - CD

From the city that never sleeps, TIMESQUARE erected from ex-members of the DEVIL DOGS, the UNDEAD/MISFITS, and is fronted by champ boxer babe Jill Matthews on guitar. You'd think with such punk rock heavyweights at the helm this 8-song CD might fuckin' rock, right? Well... I guess experience isn't everything. TIMESQUARE step into the ring swinging, but soon fall up against the ropes stuck in some SUSANA HOFES/BANGLES-esqe deep freeze. The songs are too lengthy, and the high school diary-like lyrics pack little punch with me. The music has promise with THUNDERS-ish guitar and a '60s teenage-torch pop feel, but the over- polished production seems to rub away any true grit that might push this record into becoming a true contender. Sorry guys, I wanted to like this, but this one's down for the count. (DL)
(Underworld, 10738 Millen, Montreal PQ, H2C 2E6, CANADA)

THE TONE - "I Know It's All Right..." EP

This is a really cool, melodic English punk band, with a subtle touch of ska in all the songs. Sort of a less-slick CLASH "Give Em Enough Rope"-era sound. Ben, formerly from THATCHER ON ACID, really has something here. So get it now. (MM)
(Rugger Bugger, PO Box 357, London, SE19 1AD, UK)

TOWN MANAGERS - "We're The Ghettoest" EP

This one is difficult. It's got four songs. Two instrumentals, and two with vocals. I prefer the instrumentals. They are actually catchy and interesting, without needing a shouter over top it all. The two vocal songs though, are a mixed bag (albeit a small one). One reminds me of HICKEY a little, and the other is just pretty bad pop punk junk. (BG)
(Marigold Records, 241 James St, Mt Ephraim, NJ 08059)

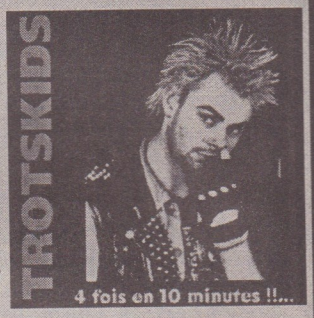
TRAITORS - "Dumb As Toast" LP

This is raw and punchy. The singer should keep that balled-up sweat sock in his mouth, because this is less edgy when the vocals aren't heavily distorted. Fast and spirited punk rock. Good stuff. (JN)
(Johann's Face, PO Box 479164, Chicago, IL 60647)

TRANE - "A Suppository For The White Oppressor" EP

Most powerful when the grooving verses twist into anthemic choruses sounding a little like early FUGAZI met up with AVAIL and CRIMPSHRINE. The production is rough, but it adds a gritty, just out of the garage, punk feel. For the most, part a really good record with inspired lyrics and a political booklet. My problem is with the track 'Soupy Song". All of the other songs on this record are lyrically very clear and to-the-point. Most of their ideas on politics seem fairly fleshed-out. But this song confused me and with lyrics like: "I don't want to think with my brains...I want to think with my dick". I wasn't sure if they were making a statement against misogyny or they're just a bunch of fucking sexist assholes. (MK)
(Ancient Order of Assassins, 2146 Sherwood Ave, Louisville, KY 40205)

TROTSKIDS - "Four Fois En Ten Minutes!!..." EP



TROTSKIDS are from France and play pretty basic 4/4 punk. All the lyrics are in French and they cover John Lennon's "Imagine" in a cool, funny French way "..no ell belooow us...". (MM)
(Combat Rock, 7, Rue Du Paquis, 57950 Montigny Les Metz, FRANCE)

THE TROTSKIDS - "La Complete" CD

This is pretty slammin'. This French band was around during the mid-eighties and played a mix of U.K. SUBS and early G.B.H-type punk. This has everything they ever released including their self-titled LP from 1983 and the 1986 release "A Mort!...A Fond!!". Twenty-four tracks in all with good production and not a stinker in the bunch. Great. (RM)
(Combat Rock, 7 rue de Paquis, 57950, Montigny les Metz, FRANCE)

TUMULT/GOMORRHA - split EP

Imagine your head on the ground, because that's where it's going to be after experiencing this EP. GOMORRHA satisfies on so many levels grind, HC and metal. They flow like the rapids from grind to metal or HC breakdown, rough and pushing. TUMULT is brutal. They also cannot be easily pigeonholed. The grind qualities stand out the most, but there is more here. Fucking great. (TJ)
(Anomie, Feldsieper Strasse 13, 44 809 Bochum, GERMANY)

TURTLEHEAD - "I Preferred Their Earlier Stuff" CD

Continuing on where they left off last, TURTLEHEAD play great melodic, stuck in your head, punk songs. Think DOUGHBOYS, HÜSKER DÜ, and SNUFF for reference. I found myself unconsciously drumming on my desk a lot to this. Great heartfelt stuff, I tell you. And no, I don't prefer their earlier stuff. (BG)
(Bad Taste, Stora Soderg 38, 222 23 Lund, SWEDEN)

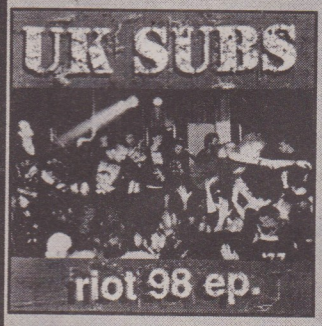
MUSIC REVIEWS

T.V. KILLERS - "Fuckin' Frenchies" LP

Sacre fuckin' bleu, I think we have a winner. Drop the needle anywhere on this album and you'll begin to understand the subtle genius of the T.V. KILLERS - the minimalist production values, the duelling guitars, the not-quite-metal leads, and those vocal rants about "Babeeboomerr Muzzerfuckerzz" and how "Ze Beach Sucks" - their Anglais may not be perfect, but they've mastered the international language of rocking out, *man*. (JH)
(Radio Blast, PO Box 160308, 40566 Düsseldorf, GERMANY)

TWISTED NIXON - "Stone Throwing Riot" CD single

This is some good melodic punk with elements of oi streetpunk, mixed with CLASH-like rocking. "Stone Throwing Riot" is about the conflict in Israel and "Left Is Right" borrows heavily from "I Fought The Law". Only 2 cuts on this CD. (MM)
(Watergate)

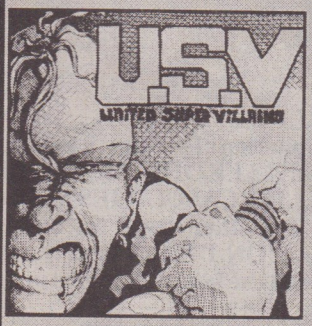


U.K. SUBS - "Riot '98" EP

Indestructible U.K. veterans, the SUBS are even more likable in their current incarnation than in their halcyon past; this is rude cockney street punk with flailing guitars and incisive tunage, backed with loads of suss. "Bathroom Messiah" is a catchy, rude mid-tempo rocker close to their best stuff from the old days; "Riot" is a rollicking hard rocker with a decent vocal chorus; and the remaining two songs offer solid filler (and anti-drug commentary in "It's A Scam"). Well above average four-tracker, on cool red vinyl. (SS)
(Fall Out/Jungle)

UNHINGED - "Crime And Punishment" LP

This is a really nice-looking package... the lyric sheet looks hand-screened. In the past, records on Nabate had me organizing emergency Red Cross soap rations to Liege, but this is about as non-crusty as it gets. Still fast, twice as powerful, and - yes - melodic. This just rocks out, varying from a LEATHERFACE type sound, maybe nearer to QUARANTINE, to full-on screamo. Not what I expected and fucking excellent. (AM)
(Nabate, BP 92, 4000 Liege 1, BELGIUM)



UNITED SUPER VILLAINS/ THE KRAMMIES - split EP

UNITED SUPER VILLAINS are fast and furious and, like a good number of similar bands, they take a stab at righting what they see as societal wrongs (like drug use) through music. The KRAMMIES seem to take themselves less seriously, both in music and lyrics. They play pop-punk akin to OPERATION CLIFF CLAVIN, but with a mix of the ecclecticness of SCHLONG-type bands. (IM)
($3: Punk House, 307 Cedar Ave S #4, Minneapolis, MN 55454)

UTTER BASTARD/DEADBODIESEVERYWHERE - split EP

I swear to god, UTTER BASTARD sound just as good on 33 as they do on 45... well, except for the guitar solo. Great metally hardcore with intense arrangements like EXTREME NOISE TERROR doing SLINT covers. Play it slow and it kinda sounds like SATYRICON. DEADSTINKINGBODIESFUCKINGLYINGAROUNDEVERYWHERE are more straight-up with their hardcore attack. For someone like me who isn't totally entrenched in that scene it reminds me a little of "Enslaved" period NAPALM DEATH with some American dude doing the higher vocals. Pretty fun for 8 songs worth... (LH)
(625 Productions, PO Box 423413, San Francisco, CA 94142)

THE VECTORS - LP

My god, these guys rock. Bare bones, straight ahead, faster paced, punk rock. How raw? The recording sounds as if Billy Childish had a hand in it (he didn't). Great songs that are just pounded out, with no relief for the weary. Boom. Boom. Amazing that just three cats can generate so much noise. Very cool. All punk rock should have so much energy. From Sweden. (KK)
(New Lifeshark, PO Box 700 320, D-44883 Bochum, GERMANY)

VENDETTAS - LP

Never been big on people stereotyping labels, but I'm gonna do it anyway. I started watching 360° Twist when they did a HEADCOATS single a while ago, and I've listened to quite a few of their releases since. This does the same that the bulk of those did - nothing. It's passable garage for a song or two, but hell, a full LP? Couple of bright spots, like "Rockabilly Handjob", but the rest was barely filler. The operative words are: "Quality Control"!! (TM)
(360° Twist!, PO Box 9367, Denver CO 80209)

VETERAN FLASHBAX - "Living In A Bubble" CD

This grates on me a bit. See, I'm so over hearing bands play 3rd generation GORILLA BISCUITS (who weren't the most original in the first place), with a few modern SXE chops thrown in, and the customary testosterone-fueled back-ups. I don't know, maybe it's your sort of thing. (BG)
(Two O Six, 8314 Greenwood Ave N #102, Seattle, WA 98103)

WAILERS - "Livewire/Dirty Robber"

Looks like Norton recs has decided to release their own line of jukebox singles including rereleasing some real old gems. This is the WAILERS pre-"Out Of Our Tree", which means it ain't too punk rock. Two tunes of straight swinging Northwest R&B. Though they were primarily an instrumental band, there is a singer here. Is it ROCKIN' ROBIN who sang the original "Louie Louie". Any historians out there? The flip is the classic "Dirty Robber" which is best know for the SONICS' version. Look for the other release: "Out Of Our Tree/You Weren't Using Your Head" which will probably be more to people's tastes. (JY)
(Norton, Box 646, Cooper Station, New York, NY 10276)

MUSIC REVIEWS

WALLY - "Kill Whitey" CD

Jarring musical ramblings from schizophrenics. Slightly madding, the insane way they combine Southern Lo-fi rock, with HC, with emo, with surf, with 70's freedom rock stylings, with HÜSKER DÜ melodies and make it flow (and make me not hate it?!). They continually come up with the unexpected. I'm not saying every twist would be my choice to listen to, but their enthusiasm and musicianship make this worth checking out. (TJ)
(Creep, 252 E Market St #220, West Chester, PA 19381)

WOLFPACK - "Lycanthro Punk" LP

The long awaited full length from these Swedish hardcore heavyweights finally sees the light of day. As with most Distortion releases, it's the standard formula Swedish DIS-approach, but with cleaner production and thick guitar tracks (a-la Swedish death metal like DISMEMBER or ENTOMBED). I prefer the 4-track approach myself, but I found myself liking this more than some of the other over-produced DIS-bands that have been released recently. They even have an ex-ANTI-CIMEX member to boot. (MW)
(Distortion Records, Box 129, 401 22 Gothenburg, SWEDEN)

WONDERFOOLS - "Get Real" EP

RAMONES-like punk from Norway. Think BASEMENT BRATS and RICHIES too. A good solid four songer with good production. A record that stands out in this popular vein. (RL)
(Sneakers, Almgrensv. 9 A, 1621 Gressvik, NORWAY)

V/A - "Apathy Is No Excuse For Failure" EP

This EP is a mixed bag; it scores big on music and intent, but fails in packaging. Listen, if you're going to put out a compilation, split, whatever, please give track listings on the label. I like to know who I'm listening to. Now, if I'm correct in my guesses, SKOL and WHAT'S WRONG both play a modern hardcore sound, while PHILLIPPE has a definite late '80s Dischord feel. PETROGRAD is one who sounds like they would have been right at home on one of those Mass Media releases, with their peace punky sound. (JF)
(Skank, 102 Rue Du Parc, L-3542 Dudelange, LUXEMBOURG)

V/A - "A Benefit For ABC No Rio" CD

This is a live recording of: A POLITICAL, OBJECTION 2 OPPRESSION, 11TH HOUR CONFESSION, UNDER PRIVLIEDGED NATION, BROKEN and VIOLENT SOCIETY in Bel Air, Maryland. All the bands play political punk for this great cause. If you're interested in helping this crucial D.I.Y. club from New York survive, buying this CD I feel would be a great way to do it and hear some cool music at the same time. (TG)
(No Address)

V/A - "Battle Of The Bands" EP

A very cool, four band compilation of contemporary teen groups. It all starts with the final SKINNED TEEN track (and quite possibly their best). Great rockin' lo-fi, garage, riot grrrl punk about Nancy Drew... ANGORA are sort of catchy punk with female vocals. Almost goth at times... The KNOCK-UPS are really loose, lo-fi punk like something on Radio X... The RONDELLES are a great psych girl punk band like something right off of one of those "Girls In The Garage" comps. Totally fantastic! (LH)
(Super-8 Underground, PO Box 41593, Tucson, AZ 85717)

V/A - "Bloodstains Across Northern Ireland" LP

I doubt there's any band on this comp that savvy U.K. collectors haven't heard of, but that seems to be increasingly beside the point. This is basically a really cool mix tape that someone's pressed up on vinyl. OK. After listening to this and looking up a few old Irish punkers in the library, I can only conclude that every Irishman is born with at least one anthemic rocker in their brain and owes it to themselves to get it down before they "get done in" by the Tommy bastards. These bands (RUDI, MIDNITE CRUISER, RUEFREX, PROTEX, DOUBT) managed it. I think Ireland owes us some good fucking garage bands for inflicting THERAPY? on us. We've made up for MARILYN MANSON, O.K? (RW)
(no address)

V/A - "California Hardcore" CD

Well here you go, another California hardcore compilation. This has a good mix of some faster youth crew songs, and some deep mosh beats. You'll find: the HOODS, POWERHOUSE, AFI, FORCED LIFE, BUILT TO LAST, REDEMPTION 87, NO INNOCENT VICTIM, DOWNSHIFT, FURY 66, MODEL AMERICAN, SECOND COMING, and IGNITE. I was pleasantly surprised to find there wasn't one weak track on here. It seems that so many hardcore compilations really suck nowadays. Hats off and thumbs up to a job well done. (RC)
(Breakout, PO Box 1464, San Ramon, CA 94583)

V/A - "Civilization Backwards" LP

This is an international compilation of political hardcore bands. It starts out with ANONIMNI ALKOHOLIKI who are slow, sloppy, and punk. CAPITALIST CASULITIES make a appearance and level the place. Ten other bands (including CHAPTER 16, ARGUE DAMNATION, DENAK, and WARTOYS) let their messages and sounds be heard. Thumbs up to punks who give a shit! (TG)
(Civilized, Parkstr 39, 89312 Gunzurg, GERMANY)

MUSIC REVIEWS

V/A - "Cardboard Salvation" EP

This comp reminds me alot of the "Forever" comp EP which featured early tracks by RORSCHACH, BORN AGAINST, CITIZENS ARREST, TURNING POINT and BURN...In hindsight, alot of those bands turned out to be great and influential, but the comp tracks themselves were a little less than glamorous as opposed to what was going to come outta those bands later on. And so with that long winded intro to this review, all I can say is that all of these bands seem like they're going to be the stars of the hardcore scene of tomorrow. They are (in order): CHALKLINE (Mentor, OH), SELF INFLICTION (Madison, OH), DEATHREAT (Memphis, TN), INEPT (Columbus, OH), FM DESTRUCTION (Memphis, TN) & BURNED UP BLED DRY (Tulsa, OK). Hand silk-screened manilla envelope cover, proceeds go to a Memphis homeless shelter and a taste of hardcore's future... buy it or bitch about it later when this is selling for $30 down on Epicenter's wall of high price tags... (PB)
(Genesis Twelve, 1479 Carr Ave., Memphis, TN 38104 or Shandle Records, PO Box 1032, Mentor, OH 44061 - 1032)

V/A - "The Four Dollar Ohio Kings" EP

So do you like your metal hard, and your hardcore metal? I thought so. Here is a round up of Ohio's finest. You get BOULDER, DISENGAGE, ESCALATION ANGER, HANGNAIL, HEMDALE, MAMMOTH, MUZZLELOADER, 9 SHOCKS TERROR, 100,000 LEAGUES UNDER MY NUTSAC, SCHNAUZER, SLOTH, and THIRD DEGREE BURNOUT, all competing to win your heart over. The songs run the gamut of choices, but there is enough metal on here to make me wonder how it snuck through the assigning process. All you violent types should steer clear of this peace-loving hippy dreck. With love ballads like HEMDALE's "Sorry, But I Have To Put This Pipe Bomb Up Your Ass Anyway", and MUZZLE LOADER's "I Punched Your Grandma In The Cunt, And Shot Her In The Face" you'll be converting that "Fuck Off And Die" shirt into a tie-dye any day now. (RC)
(No Address)

V/A - "It's A Punk World...After All" CD

Another CD comp without any lyrics, graphics or theme, containing a bonus track without any explanations. They might've set out to prove that even Punks with Presses can't save bad art and layouts. It appears that a series of split 7"ers defaulted onto the CD format which explains why all twelve bands have a few songs in a row each. Split 7"s would've been a good idea, seeing that there's some decent bands on this CD. WILLIS, THE THROWDOWNS, LIQUID COURAGE and VETERAN FLASHBAX are the standouts on this pop punk-ish comp. There's plenty of addresses for additional info, but I'm a sucker for packaging on a $9 CD. (HM)
($9ppd: Strap-on, PO Box 266, Santa Margarita, CA 93453)

V/A - "Italia La Punk 1998" EP

This record includes seven songs of raging punk by seven bands from Italy. Some of the production is rough, but it's made up for by some strong tracks. The stand outs include D.D.I., with their powerful straight ahead approach, and MASCHERA with very intelligent thoughtful lyrics about the authoritarian left. (MK)
(Alarma-Agipunk C/O Giampiero Milani, c.p. 63 27100, Pavia, ITALY)

V/A - "I've Got No Friends" 7" EP

A bunch of Boston/Providence-based bands. Mostly ragepunk, sillypunk, etc., etc. You know the shit. You get big, anthemic junk from MUNG, short bursts from GRINGO. Also: MAGGOTS, VIOLENT ANAL DEATH, DEGENERATES. Lotsa Marshall-amped guitars and guys yelling at the top of their lungs on a 24-track machine about killing your parents, masturbating to death and Larry. My fave is the CRETINS, not because they're poppy, but they actually sound different from the collective mass represented here. Okay? Also some antisocial fighting music from BRAT FACE to round out the package. Is is an East Coast thing? (JY)
(Fat Einstein, PO Box 7531, Quincy, MA 02269-7531)

V/A - "Keep It Angry" CD

A twenty-track comp to benefit animal rights groups as a protest against New Labour doing a U-turn on its pre-election promises to end hunting and animal testing. Looks like a case of Clinton's Democrats mk.II over there. Anyway, a bunch of great bands on here, from OI POLLOI, RIOT/CLONE and HELLKRUSHER, to CONTEMPT, ROAD RAGE and P.U.S. A lot of the lyrics seem to stick to the dreary political topics you'd expect from a comp like this, but it's definitely a good listen, and it's for a worthy cause. (AM)
(Bomb Factory, PO Box 21, Tenterden, Kent TN30 7ZZ, UK)

V/A - "Killed By Death - Swingalongamuch Vol.1" LP

Like most compilations, most of this stuff is pretty useless. I'm not a collector of this stuff, so I've never heard of most of these bands (and I'm guessing neither have you). So I was really excited to find some real gems here. PETTICOATS are as good as anything by the SLITS. PURITAN GUITARS come up with a song so much the anti-thesis of rock 'n' roll that it puts PIL and GO4 to shame. The SODS perfectly mesh the ADVERTS' "One Chord Wonders" and the SEEDS. Well worth suffering through the rest for those songs. (LH)
(no address)

MUSIC REVIEWS

V/A - "Mission Accomplished" CD

I can think of no more accurate introduction to my neighborhood than this mighty double-CD compilation of largely metal-obsessed bar bands. From HICKEY to THUNDERCHIMP, YOGURT to HUMAN BEANS, it's all here. The cover really should have been a collage of all the KISS-influenced flyers I've stormed past for the last four years or so. Fuck that band. It's not all Dude!-rock, though. The PANTS, CARLOS and TINA AGE 13 all have good stuff on here and with so many different types of shit, someone is gonna be happy. Don't worry about me, I'm happy if there's one band I like on any bill. (RW)
(Dill, PO Box 347388, San Francisco, CA 94134)

V/A - "Mondo Velcro" EP

There's six international "Girl Bands" squeezed on this seven inch vinyl. Best cuts are GIRLFRIENDOS' which starts out K Records-like and builds into a nice pop production, and BETTIE DAVIS AND THE BALCONETTES great snotty noise punk. Oh yeah, have to mention Tokyo's CRISPY NUTS hardcore punk. (MM)
(Nana, PO Box 10849, London NW1 7WH, UK)

V/A - "More Than Music" 10"

All the bands on this are from the Chicagoland area and represent a fairly diverse sampling of of music. From sloppy pop-punk, to SCREECHING WEASEL rip offs, to emo, to experimental stuff to... Included are: SPY VS SPY, BAXTER, HITMEN, LETTERBOMBS, 4-SQUARES, WAYOUTS, TREPAN NATION, HUMDINGERS, HITMEN, and the DORKS. All are great within their musical genres of punk. With such a cross-section there's bound to be something you'll like and something you'll hate. Despite what you might think of any of the music on here, the idea behind this record, as explained in the enclosed booklet is right on. To quote, "...but where is the independent/D.I.Y. spirit, the ideas, the urgency that makes punk rock something so special that it can't be made into some money making commodity?" ...and more. There's always something good going on in Chicago. (IM)
($6ppd: Lance Harbor, 1960 Swindon Pl, Hoffman Estates, IL 60195)

V/A - "No More Heroes: A Tribute to The Stranglers" CD

Although, personally guilty of participating in similar projects, I have to say I'm really not into the various artist band tribute schtick. It really does kinda suck. Having said that, I must also confess I was never a big fan of the STRANGLERS. I always thought they had a few good songs, but never got hung up on them. I asked about five of my comrades about the STRANGLERS, and not one of them owned more than a single ot two, which is incredibly weird since they've put out over thirty albums in the long-span of their punk rock/new wave career. I guess the kids I run around with are on the other side of the fence. It might even be an East Coast thing according to the line-up: CANDY SNATCHERS, the WRETCHED ONES, U.S. CHAOS, the REDUCERS, TIME BOMB '77... I say most of this CD pays decent homage, but nothing really soaked my chonies, hmmm... okay, okay classic "Bring On The Nubiles" does get the ol' loins a little swampy. STRANGLERS connoisseurs, choke on this. (DL)
(Elevator Music, PO Box 1502, New Haven, CT 06511)

V/A - "Nett Music For Nett People" CD

Wow, a twenty-seven track sampler CD included with a German magazine. Wow. Chug-chug-chug-chug-chug-chug leads to bar band warbling which ends up with a glassy-eyed reviewer fondling a Luger 9mm. Why is everyone against Germany? Well... (RW)
(Plastic Bomb, Swen Bock, Gartnerstr. 23, 47055 Duisburg, GERMANY

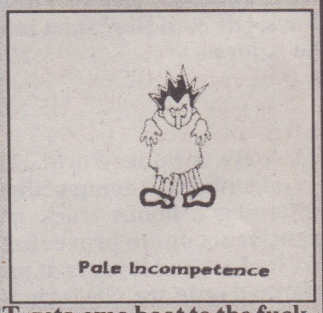
V/A - "Oi!... It's Streetpunk! Vol 2" CD

Oi!... This sucks! O.K., so it's not that bad, but they were asking for it. Truth is, while it doesn't suck, a lot of it is pretty bad...even for a comp... I don't care what Bruce says!!! It starts out with a crop (get it? crop? it's a joke, son! oh, fuck-off!!) of bands that have that sloppy, plodding "drummin' don't look that hard! Hell yeah!" kinda sound with the drums and back-up vocals up in the mix. On the bottom of the song list it says "This is Oi!, and this compilation is *top notch*!" What a joke! First off, a good 1/3 of this could only be considered oi by only the most generous of interpretations (not mine) and to say this is "*top notch*" is a sorry statement for the oi movement if true. But you and I, we know better, don't we? Standouts are: GLORY STOMPERS, GOBSMAKT, ZERO TOLERANCE, and the CLASSY JACKS, but only 'cause it sounds like the singer sung through a vocoder. (JB)
(Helen Of Oi!, 35 Becton Ln, Barton-on-C, New Milton, Hampshire, BH25 7AB, UK)

V/A - "Old Skars And Upstarts" CD

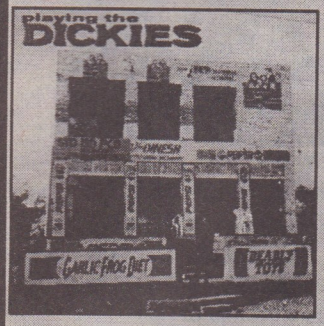
A pretty great street punk and wannabe Britpunk comp featuring the likes of ONE MAN ARMY, STITCHES, RANCID, US BOMBS, etc. Some newer bands like THE UPSETS and SMOGTOWN, too. A damn solid release with 29 tracks that make you wanna spit. (RL)
(Disaster, 18822 Beach Blvd, #104, Huntington Beach, CA 92648)

V/A - "Pale Incompetence" EP



Bustin' it up in Illinois. We've got two bands on the A side toein' the line between NOFX and SCREECHING WEASEL. The HUMDINGERS kick things off in great style, poppy yet abrasive, followed by SIDEKICK KATO, then some weird instrumental shit, then flip it over and either FINK or CHEER ACCIDENT deliver a BORN AGAINST-gets-emo boot to the fucking brain, maybe BOB TILTONesque, too. I'm not sure who it is, cos there's one more track which is silent, and it's confusing. Anyway, whoever it is, they stole the show. (AM)
($3ppd: Bizarro, 326 Julie Ln, Hampshire, IL 60140)

MUSIC REVIEWS



V/A - "Playing The Dickies" EP

This is a two song, two (French) band EP of DICKIES covers. GARLIC FROG DIET cover "Fan Mail", and it's true to the original, though the chorus doesn't hold quite the same oomph as the real DICKIES. DEADLY TOYS play a slightly slowed-down version of "Manny, Moe, and Jack". It's pretty good, but here in the good ol' U.S. of A, we have the *real* DICKIES so I can't seem to muster any enthusiasm for these Frenchies. (JN)
(Sideline, 9 rue Childebert, 69002, Lyon, FRANCE)

V/A - "Punk, It's All About the Orchis Factor" CD

A pop punk comp with band names like DISCOUNT, DIGGER, AGAINST ALL AUTHORITY and RHYTHM COLLISION to name a few. Sounds like unreleased and alternate versions here. A good comp if you don't have these bands' regular releases. (RL)
(Suburban Home, 1750 30th St #365, Boulder, CO 80301)

V/A - "Punk 'Til Ya Puke" CD

It makes me feel old when kids can make stupider butt fuck and keg guzzling jokes than I could ever imagine. For this immaturity and a thank you list full of beers, Bad Stain Records gets an "old school nod". "Punk 'Til Ya Puke" is primarily a Phoenix comp that's so methodically arranged with the bands so evenly dispersed, it's unsettling. My favorites in order are: the LIVERROTCHES (in the 6th position on the CD); the amazing vocals of the TWITS (4th position); DIRTY LAUNDRY (2nd position), who save their two best songs for last and a thumbs up to VETERAN FLASHBAX (5th position) for having the same song on two comps ("Up The System" also on "It's a Punk World"). (HM)
(Bad Stain, PO Box 35254, Phoenix, AZ 85069)

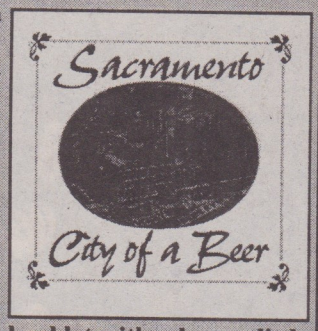
V/A - "Punkrock - The Next Generation Vol 3" CD

Ten German bands do two songs each of the same old shit... clean, chunky melodic hardcore of varying tempos and intensity. Most of the songs all just blended together, with the exceptions of YOGHURT OHNE GRATEN, NON CONFORM and DUKES OF THE MIST, who stood out enough to be noted, but weren't good enough to save the CD. I'd watch out for those bands on 7". (AM)
(Impact, Am Markt 1, Soucht Rechts, 47229 Duisburg, GERMANY)

V/A - "Respect is not a word" CD

This punk compilation stems from Ireland and features current Dublin bands. Included are STRICKIEN D.C., GOUT, FEENEY, WALTONS and the STEAMPIG. The styles range from ordinary to oi-like. All bands play listenable, tracks but nothing very inspiring.(TG)
(Brotherhood Of One, PO Box 5468, Crumlin Dublin 12, IRELAND)

V/A - "Sacramento: City of a Beer"



Simply the best comp outta Sactown. Stellar tunes from all six bands who happen to be: the BANANAS, NAR, the LAZY J's, KARATE PARTY, the TRANSPLANTS, and LOS HUEVOS. For the less fortunate, Sactoe ignorant, pick this platter up and feel the loose, energetic, lo-fi Sactoe sounds, and you'll know thee shit. Comes with a fantastic booklet with a happy little story about beer. (HM)
($3ppd: Moo-La-La, 1114 21st St, Sacramento, CA 95814)

V/A - "Suburban Voice 15th Anniversary Compilation" CD

This CD accompanies the 15th anniversary issue of *Suburban Voice* 'zine, as you might of gathered from the title. Publisher Al Quint put together a wish list of bands and artists that he wanted to put on this compilation, and by the looks of it he got what he wanted. This is a score folks, and that's not just because there is early eighties songs from PROLETARIAT, YOUTH BRIGADE, CORROSION OF CONFORMITY, M.D.C. (acoustic), and the F.U.'S, but because there is also newer stuff from AVAIL, RAT BASTARDS, and NO FRAUD from Florida. There is no MOTORHEAD, which was disappointing because there is a picture of Lemmy on the inside sleeve. If that bothers you also, then rent the episode of the "Young Ones" that MOTORHEAD appears in, or buy the BLACK FORK record where they cover "Ace Of Spades." The End. (JV)
(Suburban Voice, PO Box 2746, Lynn, MA 01903)

V/A - "Tailgate Party 2" CD

18 bands from the greater Green Bay area, with the best known being BORIS THE SPRINKLER. Most play basic three-chord stuff that lacks energy. SODA JERK and VARMENT are the exceptions, and give me hope for this for the frozen tundra that is Green Bay. Now, a couple of issues ago, I called all of Wisconsin a suburb of Chicago. Well, while I stand by that statement, I must say that this compilation tells me Green Bay rocks slightly less than the state of Iowa. (JF)
(Surfin' Bird, 1277 Main St, Green Bay, WI 54302)

V/A - "Turn The Radio Off...And Play some Real Music!" CD

This is the *Ox* 'zine compilation #30 and I think they should quit while they are ahead. Radio is pretty bad, but this CD isn't much of an argument against it. When I saw the monkey on the sleeve I thought I might be treated to some FURIOUS GEORGE song (with one of the RAMONES credited for tambourine, or something), but instead I got PADDED CELL, TISM, and WONDERPRICK. I'll admit that GOOD RIDDANCE and AGAINST ALL AUTHORITY aren't bad here, but the PEECHEES... have pretty good day jobs (I'm jealous maybe...maybe not). For those of you dead set on 'zine comps, read the *Surburban Voice* review. (JV)
(Ox-Fanzine, PO Box 143445, 45264 Essen, GERMANY)

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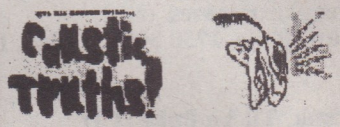

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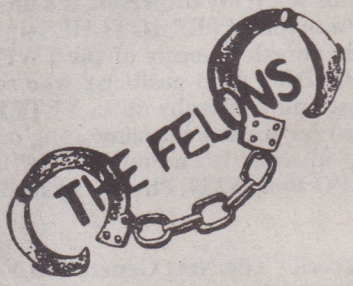

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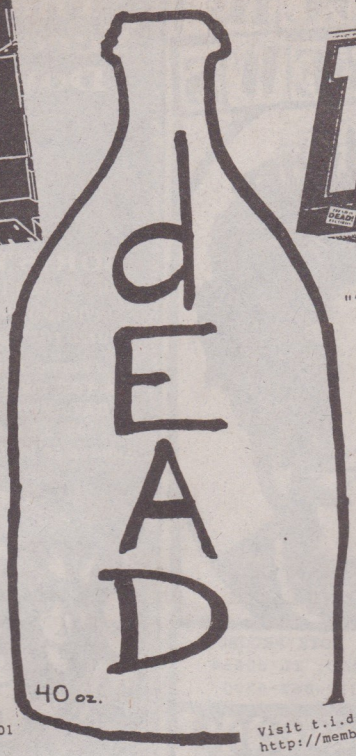

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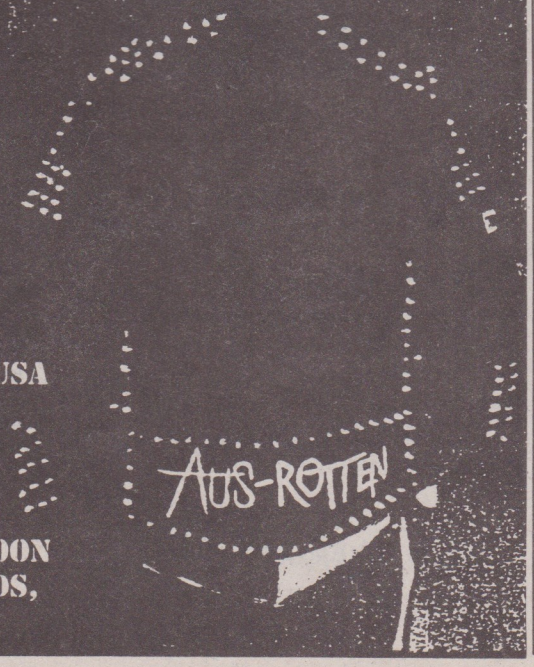

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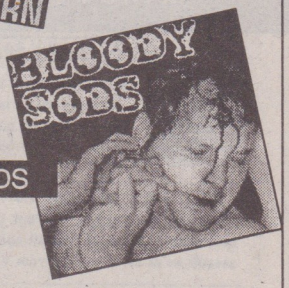

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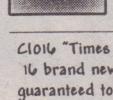

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Great Calif Punk similar to One Man Army, Rancid, Swingin' Utters, Workin' Stiffs.

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UK Punk similar to the Stains, UK SUBS!

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V/A This Is It..Punk Rock That's Real!
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The Druggies aka Frank M.U.B "Sex Sells". The Bristles "this bombs for you", Dead End Kids "Elvis", just got very few copies of "Get Me Sick" by The Prostitutes. List alternates!!!!

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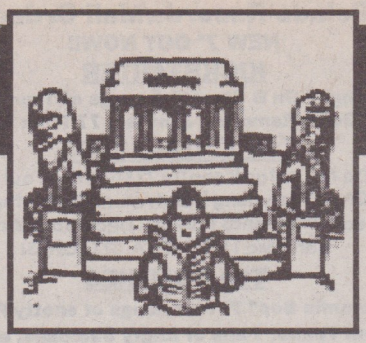


BETWEEN THE LIONS

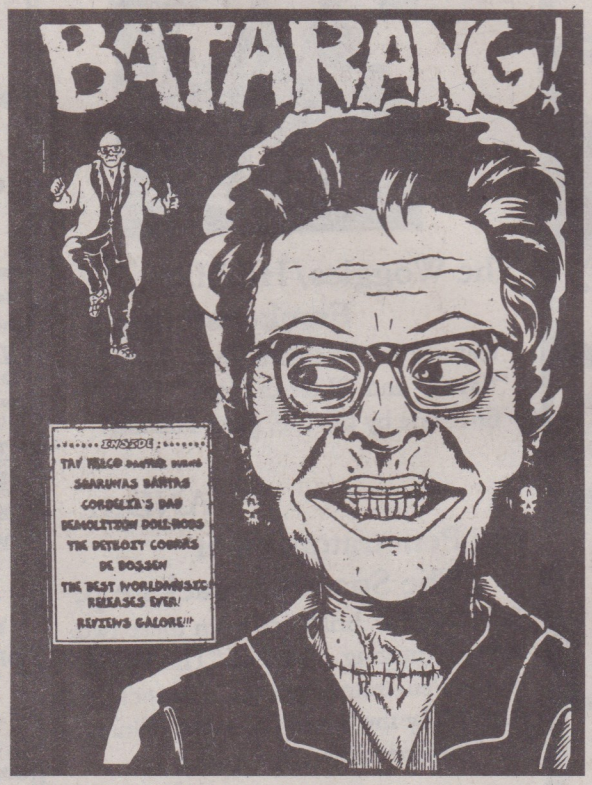
Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chesser, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (SS) Sean Sullivan, (TT) Travis T, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (JX) Jux, (TX) Trixie.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple.
Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

A DIFFERENT KIND OF GREATNESS #3 / $2 ppd
8 1/2 x 11 - copied - 36 pgs
This zine used to be called Rockford Sucks, and if I'm not mistaken, I've reviewed it before. It's not bad, the columns are interesting, the interviews are good (Mulligan Stu and NIL8), the review section doesn't take more than it's fair amount of space. I don't like the binding (one staple in the upper right corner), but I'd pick it up. (JC)
PO Box 7172 / Rockford, IL 61126-7172

A.I. PUNK #2 / $1 ppd
8 1/2 x 11 - copied - 32 pgs
To put it bluntly, the only thing that makes this zine, which covers the oi/street punk scene, worth picking up is the interview with Hardskin. Those guys are funnier than a gaggle of skinheads in full body armor calling their girlfriends Guenavire ever could be. There's also a bunch of disposable interviews with: The Lower Class Brats, Defiance, The Bloody Sods and a couple of other bands as well as some record reviews. I'd skip this until the editor gets it together, seeing as there's a bunch of zines out there doing a much better job of covering this scene than this one. Oh yeah, there's a poetry section too. I doubt it was meant to be funny, but it was. Sorry dude, please don't sic the Sacto-Oi army on me or anything. (RM)
8721 Greenback Ln #1 / Orangevale, CA 95662

ANTIPATHY #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 64 pgs
Crusty-anarcho personal zine (without any interviews and few reviews). Lots of well thought out and for the most part interesting writing. There's a lot about travel and the political situation in Mexico. Then there are the punk staples - non monogamy, the scene, nature, (anti) vegan fascism, class politics. I haven't finished reading it yet, but I actually intend to, which is a good sign. (MD)
PO Box 11703 / Eugene, OR 97440



ATCHOUM! #4 / $4
8 1/2 x 11 - copied - 32 pgs - French
This zine prides itself in being punk, hardcore and power pop. There are interviews with the bands Dead Pop Club, Riposte, Pamela, Eduskate and Shock Treatment. There are also lots of record reviews, ads and contact addresses. (HH)
Nathalie Masse / INSA 1 235, 20 Av A Einstein / 69 621 Villeurbanne cedex / France

ATROPHY ZINE #4 / $1 ppd or 2 stamps
8 1/2 x 5 1/2 - copied - 18 pgs
Colin, Colin, Colin. This zine is all about Colin, and what he likes. This isn't necessarily a bad thing, because he is very cute and endearing in a high school kind of way. He talks about trying to be punk, going to shows, getting crushes, and listening to records. This is a short and entertaining read (especially "How to be Mexican", by Juan, and "Why You Should Become A Straight Edge Vegan", by Colin). I wish my Dad had turned me on to Dead Kennedys records, instead of taking them away! (TT)
PO Box C-11 / New Rochelle, NY 10804

AWAKEN INDUSTRIES Aids, Fascism / $2 each
5 1/2 x 8 1/2 - offset - 48 pgs each
It is a disservice to this effort to review these two separate products in one review, but they were sent together...*Fascism* is a series of detailed examinations of American Capitalist machinations in comparison to Fascism. Beyond just a neophyte semantic manipulation, this valuable tract draws direct parallels with actual factual information. *Aids* is also a well researched tract. It's material is a bit more sensational as it claims that the U.S. military created the Aids virus for bio- war but is well argued (for a conspiracy theory) and a useful effort in questioning assumptions. Both are worth getting and portent greater things in *Awaken Industries* future. (AR)
600 Mimosa Ave. / Titusville, FL 32796

BATARANG #1 / $5 ppd
8 1/2 x 11 - copied - 52 pgs
Rock-n-roll, rocksteady ska and people's music from around the world is the staple diet of *Batarang!* Enthusiastic writing permeates the interviews with Tav Falco, Demolition Doll Rods, de Bossen and the Detroit Cobras, as well as the many and varied reviews and descriptions of the editor's all time favorite world music releases. This is fun to read and covers more than the usual punk rock fare. I never expected to review a zine that features Mahmoud Ahmed for *MRR!* (AM)

Luc O. / Sparrebosstraat 28 / 9900 Eeklo, Belgium

BLOWING UP THE DEATH STAR
#1 / 2 stamps
4 1/4 x 5 1/2 - copied - 48 pgs
Star Wars reference- be warned- Emo within! Stylish looking chick and boy with huge beard-oh no! Emo duo! This is slightly arty- nothing but vague bits and pieces about "silence" and "motion," travel, and how meaningful all these *things* are, without telling the reader what these *things* are. Also, one of those obligatory lists where the editors gush about each other. Her on him: a page of his many cool traits. Him on her: "special" "style" "rad." Um, barf. (MD)
Jacob / 4621 43rd Pl NW / Washington DC 20016

BLUE RYDER #36 / $2 ppd
8 1/2 x 11 - offset - 32 pgs
One of those free ($2 for postage, which seems high) newsprint things. This one is reprints, stuff from the internet, reviews and ads. There's a couple paragraphs each about various "killer kults," not especially researched. Also a write up of Film Star, part of the Jello interview from *UTV*, and some comics that are more sophisticated than usual. Worth a read if you see it lying around but I wouldn't go too far out of my way. (JM)
Box 11149 / Costa Mesa, CA 92627

BOOK OF LETTERS #9 / $3 ppd
8 1/2 x 5 1/2 - copied - 40 pgs
Yet another collection of letters to major corporations and their occasional responses. Always worth reading if only to point out the vast differences between the world that we live in and the one inhabited by public relations flunkies. Get this and laugh, I always do. (JW)
PO Box 890 / Allston, MA 02134

BULLETPROOF POPEMOBILE #5 / $2 ppd
5 1/2 x 8 - copied - 42 pgs
If you're interested in the northeast hardcore scene, you might wanna check this one out. There's interviews with: Overcast, Drowning Room, & Voice of Reason, plus reviews, props, etc. I liked how the zine is focused and reviews northeast hc and not the same records you see in every publication. I also liked how there's hardly any ads. On the down side, there's fiction, poetry, and personal writing from the editor and others which isn't terrible, but not worth recommending, either. And of course those photocopied band photos.... (JM)
Al Andujar Jr. / 246 Evers St / Bridgeport, CT 06610-1301

BUY THIS ZINE #1 / $2.75 ppd
8 1/2 x 11 - copied - 28 pgs
I can't rail on this zine too hard, because they cover their local scene, King City and Salinas, by way of interviews with a band called S.T.U.B. and with some dude named Eightball, which is a good thing. Other than those interviews there's also one with Good Riddance, as well as a couple of short pieces on McDonald's and a stand-off between a local, the police and a fifty year old woman and some reviews. Not bad, but a bit pricey. (RM)
David / 213 Astor Way, Salinas, CA 93906

CHOLESTEROL JUNKIE #8 / 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
I like this one, it's kind of silly. It 's got an interesting interview with a postal worker, a review of the editor's past teachers and - the best - a "choose your own adventure" story, which is funny. I remember those books from when I was little. You've got to appreciate the effort that goes into this. Also show reviews and the requisite music reviews. Recommended.(MJ)
PO Box 116 / Long Lake, MN 55356

CORNFLAKE OVERDOSE #1 / 75¢ ppd
8 1/2 x 11 - copied - 25 pgs
Not only does *Cornflake Overdose* contain a 'punk rock crossword', but a teen advice column supposedly written by Hank Rollins, an interview with Subinciscion and a cartoon of 'Dilbert' moshing, it has a very cool, dare I utter the word "anarchic", feel to it. Only in the world of punk rock fanzines could a seriously-minded article about the corporate practices of Kellogg coexist with clip-art of Bela Lugosi and Bill Clinton flashing the Devil Sign... for the mere price of three bits. Fun. (JH)
38 Highland / Battle Creek, MI 49017

COWBOY LOVE #16 / $?
5 1/2 x 4 1/2 - copied - 48 pgs
This is just confusing. An interview with the local record store owner was good, some unique date locations around Tucson and an unorganized piece on Jack Kerouac's daughter comprised the four worthwhile pages. The other 44 had poorly-reproduced photos/pics from books, a random story about some guy running into people he hasn't seen in a long time and some bizarre nonsensical thing about what his friends wore to/did at some party. Not even the comic made sense. The writing and graphics make the entire zine one thing: unclear. (BC)
502 S 6th Ave / Tucson, AZ 85701

THE DIRTBAG MANIFESTO #1 / $1 & 2 stamps
8 1/2 x 11 - copied - 34 pgs
If you invited this zine to a wedding, it would drink all the beer, pick up one of the bridesmaids and then barf all over the buffet. Plus it's well written, and if you've got anything resembling a sense of humor, you'll enjoy reading it. No interviews, a tribute to El Duce, and some reviews, along with a bunch of random essays and assorted rantings. (JW)
PO Box 1221 / Lake Grove, NY 11755

DIRTY TRICKS #2 / $?
5 1/2 x 8 1/2 - copied - 40 pgs
One English queer boy's personal quest to find other kids of his nature who will appreciate him for who he is. A lot of the writing is about friends, the trouble with making new ones and the difficulties we face trying to hold onto the ones we already have. Also includes criticisms of the "mainstream" "gay lifestyle" and a depressing anecdote about getting wrongly thrown in jail for being drunk and disorderly. However, I have to mention that the editor rants that he wants to be loved or hated, and he's sick of things being merely "ok". Yet, this zine is simply that. (KW)
Tommy / 66 Cathnor Rd / Shepherds Bush, London / W12 9JA / England

DO OR DIE #7 / $8 international
5 1/2 x 8 1/2 - offset - 166 pgs
This is one of my favorite journals out there right now. It begins with a UK Earth First! Perspective, which means plenty of pro-wild rhetoric and news about anti-highway activism (M11, A4, etc), ends with a meaningful international slant (as opposed to feeling tacked on), and is filled with quality. From the photos, to the regular features (my fave is "Treehouses of the World") and content of this journal there is a labor (or is that labour) of love evident. The main thing *Do or Die* offers that U.S. publications often lack is self-critical analysis that is bright and constructive. Necessary to all eco-warriors. (AR)
South Downs EF! / PO Box 2971 / Brighton, BN2 2TT, UK

DOLL #129 / $10 ppd
7 x 11 - offset - 130 pgs
Yeah, it's everybody's favorite coffee-table fanzine with the glossy cover and interior pages, the great layout, the text that you won't be able to read until you've completed your third year of written Japanese. Still, it's pretty fun to look at all the snazzy ads and check out the posed-out Japanese bands (best name: 'Gaa Gaa Fudge'). This issue contains the usual great layouts, plus Brutal Truth, Aus-Rotten, Hillbilly Brothers, Suicide Machines and the usual regional news.

The ten-dollar cover might be a little spendy, but you gotta remember that in Japan LPs are something like ninety or two hundred bucks or something. (JH)
#303-Aota Bldg / 3-1-9 Koenji Kita / Suginami / Tokyo, 166 / Japan

EARQUAKE #58 / $2
8 x 6 - offset - 28 pgs - French
This small zine has been coming out consistently for years, just doing it's thing without any hostility. But it appears the police didn't like it and raided the editor's house. Anyway, this issue has interviews with the bands Dekadent, Bitter Bois, No Government and Bad Lieutnants. There are also plenty of record reviews. Keep up the good work Frederic! (HH)
Frederic Leca / Le Menil / 88160 Le Thillot / France

86 POUNDS OF PUNK #5 / $1
5 1/2 x 8 1/2 - copied - 18 pgs
Some reviews of shows, a trip to Chicago, a band's first show, some apologetic thoughts on laziness, some hints on

sprucing up a low-rent apartment. A lethargic read with neat pictures of tattoos by the author. (BC)
Dinki / 707 W 21 St / Austin, TX 78705

ELIMINATION #5 / $2 ppd
8 1/2 x 11 - copied - 18 pgs
Concentrating mostly on L.A.'s Southbay scene, *Elimination* has interviews with Ten Foot Pole, White Kaps, Slow Gherkin and No Control, punk rock fashion (it's as dumb as it sounds) and some columns and reviews. It's decent, but nothing mindblowing. (JC)
706 N Irena #2 / Redondo Beach, CA 90277

ELIMINATION #6 / $2 ppd
8 1/2 x 11 - copied - 18 pgs
This one has interviews with X-IT, Ten Foot Pole (again), The Malignmen and The Dwarves (which was fucking hilarious) and more reviews and columns. No fashion this time. Eh, I could take it or leave it. (JC)
706 N Irena #2 / Redondo Beach, CA 90277

EMPTY LIFE #10 1/2 / **TEN FOOT RULE** #2 1/2 split / $1 pgs
8 1/2 x 5 1/2 - copied - 20 pgs
Empty Life was nothing special, but *Ten Foot Rule* is
a truly excellent personal comic. It has some Evan Dorkin-inspired drawing and themes, but holds its own by leaving out rampaging dairy products. A rant on consumerism, a story about a crush on a girl he can't have, "Julie Goes to a Ska Show" (not lame), and a thing on those weird guys outside 24-hour coffee shops. Good Stuff. (BC)
Shawn Granton / 170 Beaver St / Ansonia, CT 06401

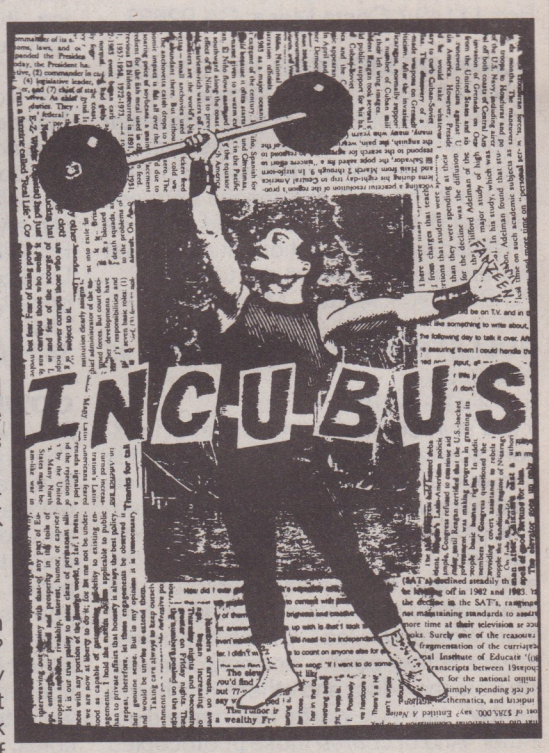
FLAGBURNER #3 / $3 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Pretty standard format zine here with reviews and interviews taking up most of the space. What was cool about this is that there are interviews with a couple of Finnish punk bands, The Vicious Wankers, Oheisvasara and others you probably won't see anywhere else. There's also interviews with: Anti-Flag and Snap-Her, from the US and an interview with the person that does a zine called *Esinahka,* a couple of short stories, rants and poetry. The layout is cool and the printing job in tops. If you're interested in Finnish punk give this a go. (RM)
Janne Nystrom / Kuusmiehenpolku 6A / 00670 / Helsinki / Finland

FLIPANT #3 / $1 or trade
5 1/2 x 8 1/2 - copied - 24 pgs
Some pretty interesting everyday writing from this Brit. He talks a lot about skating, but at least he talks about what it means to him, which makes it interesting to me. Other adventures include biking around England, and a trip to new York. Nice stuff, and comes with a tape of his favorite songs. (GF)
Flat 2, Kendal Court / 49-51 Ambleside Ave / London, SW16 1QE / UK

FLIPSIDE #111 / $3 ppd
8 1/2 x 11 - offset - 100+ pgs
What did I ever do to get stuck with *Flipside* for two months in a row? Their teeny weeny type hurts my near sighted eyes, their attempt at color pages turns out making pink people look pale brown, and most of their columnists and reviewers need to buy a clue. This one has interviews with The Dirtys, Discount, Fun (*why?*) and Zen Guerilla among others. (JC)
PO Box 60790 / Pasadena, CA 91116

FLOWERS FROM THE RAIN #1 / $4 ppd
8 1/2 x 11 - offset - 64 pgs
This is a collection of bits from the zine this guy used to do called *The Rain That Fell Last Night Made Me Fall In Love With You.* I did not like that zine very much, too much poetry and poetry-like pieces. This zine is pretty good, though. Mostly just him writing about how he sees social and political controls which stifle our lives and how he wishes we could go beyond them. There is a long article about Native American dislocation etc., which was very informative and upsetting. This guy comes off a little hippy-new age earth love for my tastes, but these days when people seem to be trying to prove how little they care about anything, it's refreshing to read this person pouring out his heart and refusing to give up on improvement. (GF)
PO Box 315 / Arcata, CA 95518

FRAME SIX HUNDRED NINE #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
This zine reads like a journal-it's actually a collection of letters the editor wrote to friends. Many words written-not much said. Skinny white boy angst and such. Many Jawbreaker quotes. The boys are all in bands and the girls listen to Tori Amos. New England background, college, coffee and Magic the Gathering (I'm sorry, that game is NOT punk). Self-loathing and an overbloated ego in one



neat package. (MD)
3 Wadsworth St / Allston, MA 02134

GEARHEAD #7 / $5.95 ppd
8 1/2 x 11 - offset - 112 pgs
Includes a Donnas/Groovie Ghoulies single, though I don't know how into those bands your average *Gearhead* reader is gonna be. What the hell, it at least looks nice, with an interview with Lee Joseph,

car show photos, the history of Motown records, reviews and the like. It's appropriate that this issue is a graphic tribute/ swipe from late '50s/early '60s *Playboy*, since both magazines appeal to roughly the same reading public (lower to middle-class white men in their 20's) and both offer visions of swingin' bachelorhood and easy-to-follow lifestyle tips, but instead of Norman Mailer you've got one of the dudes from the Phantom Surfers, and instead of Gahan Wilson you've got 'Coop'. Like I said, it looks real nice, and you're getting the bonus of a record rather than a centerfold. (JH)
PO Box 42129 / San Francisco, CA 94142

GITHYANKI #16 / $2 ppd
8 1/2 x 11 - copied - 60 pgs
I wouldn't pay two dollars for this. *Githyanki* has tons of interviews (5,6,7,8's, Servotron, Ghoul Squad and more), "fan mail" from half naked women, tons of reviews (including reviews of the editor's past girlfriends, ranking them and their sexual abilities). Whatever. (LB)
PO Box 12-1225 / Clermont, FL 34712

GOING NOWHERE #5 / $1 ppd
8 1/4 x 10 3/4 - offset - 32 pgs
14.5 pages of ads, 5 pages of reviews. The 12.5 pages of content include some columns (mostly not so great), mail interviews with Propagandhi (vague questions and short answers) and Millencolin, and some basic how to start a zine/silkscreen articles. This is free around CO. You could read it between bands at a show then put it back where you got it. I'd love to see the content catch up with their ability to solicit advertising. (JM)
7078 Van Gordon Ct / Arvada, CO 80004

HOOFSIP #42 / $2 ppd
8 1/2 x 11 - copied - 26 pgs
First off, I have to say that this is probably the best issue of *Hoofsip* I've seen so far. Cool comics, haiku record reviews, crank phone calls, the Slackers, and the Hepcats. It really seems like a lot of effort went into this. That said, they also devote a couple of pages to mocking comments made by Tim Yo in his recent *Flipside* interview. Whatever, disagreeing with Tim isn't a crime (or most of us would be in jail), but their arguments were just totally weak. Also, the zine review section starts with a little diatribe about *MRR*, and how our reviewers don't even read their zines. Did someone give poor baby a bad review, and poor baby can't take it? I've said this before, but if you don't like *MRR*, don't buy it, don't send us your zine for review, just ignore us. OK? (AM)
PO Box 7636 / Bloomfield Hills, MI 48302-7636

I'M JOHNNY AND I DON'T GIVE A FUCK #3 / $3 ppd
4 1/4 x 5 1/2 - offset - 106 pgs
Wow, this is amazing! This is one of those zines where you'll sit there and berate yourself for having such a boring ass life while you read this. Well, get over yourself and accompany Andy on his adventures in retrospective printform. He traverses across Canada, gets in a car wreck, gets drunk a whole lot, gets mugged, falls in love and acts like a complete idiot. This is great, cuz it's less pretentious than some other unnamed travel zines, and it's so very, very human. (KW)
Andy / PO Box 21533-1850 Commercial Dr / Vancouver, BC / V5N 4A0 / Canada

IMPACT PRESS #14 / $1 or 3 stamps
8 1/2 x 11 - offset - 40 pgs
Smart columns, suffers from alterna-rag syndrome (a free local mag with lots of ugly ads that frame the writing as too hip for its own good), and some quality. Of note: Artspolitick by Morris Sullivan writes about the economic and political connection between controversial art and financing. He gives several good local examples and writes with grace. The review section is good and unusual given the context of the zine. (AR)
10151 University Blvd Suite 151 / Orlando, FL 32817

INCUBUS/ DANK split #4 / $1
11 x 14 - offset - 32 pgs
I suppose now the new kids of today have a web site to supplement their zine. Oh well. It seems that a large portion of *Dank* was done over the internet (actually just a few articles and interviews, but hey this zine is relatively short). One contributor gives a long useless ramble about the costs of things over the net. Another talks about his zine that he hasn't even completed yet! Gee I guess that's worthy news! Whatever. *Incubus* was pretty neat. It had an article on Pirate Radio that was somewhat informative, but also told what we already know about this medium. There's also a short story and a corny emotive ramble about why someone smokes. *Incubus* also had record reviews done in a large font and spacing that reminded me of the way I try to stretch a term paper out. (CW)
Jessica Kutch / 11 Locust Ln / Farmington CT 06032

INDIAN ATTACK #1 / $1 ppd
8 1/2 x 11 - copied - 16 pgs
This is a pretty political zine with lots of columns addressing issues ranging from racism to computer generated images. It also includes a super long article on the environment, poverty and government, and many zine reviews. The layout and content of *Indian Attack* could be improved, but generally this was a pretty good first issue. (LB)
PO Box 660881 / Birmingham, AL 35266

JANK #12 / free
8 1/2 x 11 - copied - 4 pgs
A Berkeley street scene with footnotes, a short history of the word "fuck" and a couple of other little items. Short and sweet. Send them a couple of stamps, and brighten up your day. (JW)
PO Box 791 / Berkeley, CA 94701

JERSEY BEAT #62 / $2 ppd
8 1/2 x 11 - offset - 132 pgs
What can I say about *Jersey Beat?* It's one of my favorites. It's been around forever, it's got a ton of stuff in every issue (this one has interviews with Wrens, Sweet Diesel and Ropetree), it's got reviews, columns, articles. It's got Ben Weasel. What more could you ask for? (JC)
418 Gregory Ave / Weehawken, NJ 07087

JESUS IS DEAD SO DEAL WITH IT #28 / $1+ 2 stamps
5 1/2 x 8 1/2 - copied - 18 pgs
This zine title is so bad, I almost refused to open it up. But it turns out to be a real cool deal. Old school cut and paste collage style that reminds me a bit of old issues of *Dear Jesus*. Mostly rambling journal entries interspersed with funny scrap book stuff, no real consistency other than it mostly revolves around hardcore/ emo scene. He quotes Angel Hair lyrics like the fucking bible. Still, I liked the random disoriented feel of this zine. Recommended. (CW)
Ron Morelli / PO Box 1221 / New Paultz, NY 12561

KILLUSION #2 / 55¢ in stamps
8 1/2 x 7 - copied - 24 pgs
This zine feels really nice. It is printed on super soft paper that makes you wanna keep turning the pages of the articles on Iraq, worker's rights, power and more. A

pretty political zine presented in a personal, story-like way. (LB)
Lizzie Boredom / PO Box 204 / Reno, NV 89504

MISSION STATEMENT #5 / $1 or trade
5 1/2 x 8 1/2 - copied - 20 pgs
Sleeper of the month! I thought this was going to be another one of those half assed, too much time on your hands numbers, but not even close. There are three main stories here. The first is about getting wrongly arrested for burglary and her experiences in jail. The second is a raw and emotional look at a love story between two heroin junkies, without glamorizing or dehumanizing their addiction. The final story is about those bizarre, fleeting creatures known as boys. The editor expounds on their strange beauty, while still maintaining an appreciation for her gender. Between the stories is the editor's own photographs and drawings. I preferred the text, but the whole package is really moving, and I look forward to seeing more. (KW)
Lucinda Rinaldo / 2422 Ridge Rd #206 / Berkeley, CA 94709

MO CHEEKS #2 / $?
8 1/2 x 11 – copied – 28 pgs
This is a breezy, though somewhat generic approach catering to the Bainbridge Island scene ("BIHC", which is used *way* too many times.) They have a simple, naïve view of the scene which isn't necessarily a bad thing. Interviews with Mark Bruback, The Displacements, Automatics and more Hopeless bands than you can shake a stick at. Entertaining, if not groundbreaking. (RD)
321 High School Rd #341/ Bainbridge Island, WA 98110

MONOZINE #5 / $3 ppd
8 1/2 x 11 - copied - 48 pgs
Fuck, this zine rocks a fuckin' ton! It's very rare that a zine has focus like this one does, and I'll be damned if it doesn't make for a cohesive, interesting read. It seems that when most editors have a general subject to work on, they excel, and this proves it. *Monozine* is a collection of stories about medical maladies, all by different writers, about different problems. From short hand scrawled notes about puking up ham, to detailed explanations of surgical procedures, one thing that stands out is that we can all relate to the frustrating helplessness of illness. Some of the stories in this issue are by seriously pro caliber writers. Fucking awesome, order this! (TT)
PO Box 598 / Reisterstown, MD 21136

MULLET #1 / 2 stamps
8 1/2 x 11 - copied - 10 pgs
A zine devoted entirely to mullets? Believe it. Yeah, the three editors have gone so far as to search the east coast (seven states listed) for mullet sightings. Funny, or people with way too much time on their hands? You decide. Pretty quick read that includes drawing of mullets throughout time, a mullet of the month page,and a mullet readers survey. Short issue, but pretty funny actually. Oh, and it comes with a Roswells 7". (CW)
7714 Ohio St / Mentor, OH / 44060

MY LETTER TO THE WORLD #15 / $1
5 1/2 x 8 1/2 - copied - 40 pgs
There's a '77 influence to this zine. Included are a weird interview with the Toy Dolls and a reprint (I think) of a Peter and the Test Tube Babies tour diary that take up most of the pages, as well as a definite reprint of an essay the editor wrote in high school on punk rock (complete with teacher's comments). I liked the book reviews, and the analysis of the rides at Disneyland was cool, too. (TX)
PO Box 40082 / Berkeley, CA 94704

MYSTERY MEAT #5 / $3 ppd or trade
8 1/2 x 11 - copied - 58 pgs
Pretty basic Canadian punk zine here, mainly centered on music. This issue features some good interviews with: Lid, Milo from the Descendents, and Nardwuar the Human Serviette. There is also a shit load of record and show reviews, pictures of bands, and some columns. It's kinda funny how all 58 pages were cut and pasted over the same background! Also amusing is the column where "Weenie Boy" talks shit about the evil corporation of Blockbuster, then cries that some guys that got their asses kicked for dining and dashing a Subway "got what they deserved". This is punk? (TT)
PO Box 118 / 2680 Quadra Street / Victoria, BC / Canada V8T 4E4

THE NEUS SUBJEX #'s 14- 16 / sase
8 1/2 x 11 - copied - 2 pgs
Two pages of cut and paste fun covering the Cincinnati punk scene. This is really packed with show reviews, gossip, random bits of trivia and even a short editorial column. Probably essential if you live in the area, but worth checking out no matter where you're from. (JW)
PO Box 18051 / Fairfield, OH 45018

NO NAME #2 / stamp/trade
8 1/2 x 11 - copied - 34 pgs
An excellent zine from Greece, with interesting, informative articles on class politics and television, a couple of pretty good interviews with the Loudmouths and Diskonto and scene reports from Malaysia, Switzerland and Poland. Good stuff. (JW)
Ilias Diamessis / 59 Lahana St / N Kypseli / 11363 / Athens / Greece

OBLIVION #7 / $1
8 1/2 x 5 1/2 - copied - 28 pgs
Are you having problems attaining your rights in high school? Teachers won't let you dress your own way, publish what you want, or express yourself freely? Well, if you're getting frustrated by "The Man", and need some inspiration, this is it. These kids all get together and report the battles between students and faculty everywhere, and damn, do they do a great job of articulating themselves! Right on. (TT)
PO Box 95227 / Seattle, WA 98145-2227

OFF BALANCE #1 / $2 or trade
5 1/2 x 8 1/2 - copied - 52 pgs
The travel edition. This zine is just a big thank you to everyone the editor stayed with. There aren't a lot of details about this trip. Most of the time the editor is either sleeping or visiting family and penpals. Some interesting things are touched on, but no details are supplied. What is the World For Free travel organization? What sent the kid to the hospital? What about the end of the relationship he sometimes refers to? This isn't a very interesting travel diary. One thing the editor learned on this trip is to make each moment in life count. The next travel issue should therefore be much better. (TX)
Chad Negendank / 404 Kituwah Trail / Knoxville, TN 37919

OI STORY #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 12 pgs
Well, there's really not a lot here. 2 1/2 pages are ads and 4 1/2 are reviews, so that only leaves room for a short intro promising the next issue will be better and a 2 page interview with the editor (interviewed by himself) which is actually a pretty good idea. I'll withhold judgment until I see another issue. (JC)
PO Box 453 / Cottage Grove, MN 55016

ONE OFF #2 / $6 ppd
8 1/2 x 11 - offset - 36 pgs
This comes from Ireland's Brotherhood of One records and includes a CD. This zine has a real tough guy attitude and a

chip on its shoulder. Appropriately enough, it has a weird interview with Rollins, where the editor gave a list of questions to a bouncer and then Henry sent answers back. The guy sort of responds to them, like it's a conversation. Interview with Neurosis, the guy who does Rejected Records, music reviews, etc. It'd be a lot better if he'd lose the whole macho attitude and get beyond that. There's a strong DIY ethic here, which is great.(MJ)
PO Box 5468 / Crumlin, Dublin 12, Ireland

ONLY ONE TONGUE #? $.50
8 1/2 x 11 - copied - 20 pgs
Friendly zine, I enjoyed the piece about Kinko's. I didn't enjoy the poetry (never do), and was disturbed by the piece about how punks should be more tolerant of Christians - Christianity is a fascist ideology and has to go. Uh, otherwise though, I liked the friendly tone. (GF)
1403 Belleville Ave / Maryville, TN 37803

OX #30 / $5
11 x 8 1/2 - offset - 132 pgs - German
This zine may be the best value for your dollar. For five bucks you find out what's happening in the German scene plus you get a CD with twelve different bands. The zine is chock full of reviews and ads with other irrelevant information of interest only to punks. As always totally cool! (HH)
PO Box 14 34 45 / D-45264 Essen / Germany

PANOPTICON #1 / $1
5 1/2 x 8 1/2 - copied - 36 pgs
Marshall McLuhan would be proud of these trite observations on exploitation flicks, the suburbs, TV and planning for nuclear war circa 1950. An account of a trip to Graceland that's actually different from every other person's who has ever been near Memphis and was actually thought-provoking. Good title and observations on popular culture. (BC)
1369 Haight St / San Francisco, CA 94117

PASAZER #11 / $6
8 x 6 - offset - 170 pgs - Polish
I've been reviewing Polish zines for *MRR* for about ten years now and, since the fall of communism, it seems that the polish scene is growing by leaps and bounds. Not only are the zines of better quality, but there also seems to be an explosion of new bands and labels. In this issue there are loads of interviews, reviews and ads. Finally the zine comes with 7" and tape. Check it out, you may find something worth getting into. (HH)
PO Box 42 / 39-201 Debica 3 / Poland

PEPPERPOT! #4 / $2 US and Canada, $3 world
8 1/2 x 5 1/2 - copied - 38 pgs
Kate, the 52-year-old editor of *Pepperpot*, has done it again! *Pepperpot's* fourth issue includes a very comprehensive article on Tibet, stories about freight hopping, zine reviews, yummy vegan recipes, and much more. There is tons o' stuff packed into this little zine, and most of it rocks. (LB)
RR6-S15-C20 / Gibsons, BC VON 1VO / Canada

THE PLAYGROUND MESSIAH #1 / $2 ppd
5 1/2 x 8 1/2 - offset - 24 pgs
This is a wordy comic about an oppressive high school and some social misfits who attempt to defy the system by subversive means like graffiti and petty theft. It's an interesting story which will appeal to those of you out there who liked anti-high school movies like *Heathers, Rock n' Roll High School* and *Pump Up the Volume.* However, this comic differs in that the group is discovered by an unwitting follower, the story's protagonist, who foils their plans with his own zealous desire for a more tangible and violent revolution. The premise seems a might hokey for me as a person seven years out of high school, but I still found myself getting caught up in it, after all. (KW)
Tree of Knowledge Press / 1011 Scott St / Little Rock, AR 72202

PRAYERTOWER #1 / $1
5 1/2 x 8 1/2 - copied - 26 pgs
The title worried me a little, but this is basically a collection of one guys writings about why he doesn't believe in Christianity. While it's good to see this, especially nowadays, and I agree with most of what's here, it seems strange to read somebody explaining something which should be so obvious. It seems if anyone thought about it for ten minutes this should be clear. Obviously though, it ain't working out like that, so it's nice to see this kind of stuff is out there. (GF)
Sensual Underground Ministries / PO Box 8545 / Tulsa, OK 74101

THE PROCESS OF UNLEARNING
#1 / ?
5 1/2 x 8 1/2 - copied - 30 pgs
This zine would be much more interesting to myself if I had just discovered punk, in that it has a lot of rants about the evils of corporations, religion, the suckiness of labeling yourself straight edge and what "punk means to me". Basically the kind of stuff punk bands have been singing about for the past twenty years or so. There's a short review section, as well as a couple of other bits and pieces and the layout is a cool cut and paste style. If you dig this kind of stuff, by all means look for this one. (RM)
Joe Lax / Box 100 / Lake Louise / AB Tolieo / Canada

PUBERTY STRIKE #3 / $2 ppd
8 1/2 x 11 - copied - 20 pgs
Riot grrl style, juvenile delinquent worshiping zine. Cult movie reviews, a delinquent test, book and music reviews, info on some new bands. And then on the last page a tiny piece about the editor's father being dead that's heartbreaking and raw. (MJ)
Heroes For Today / PO Box 41593 / Tucson, AZ 85717

PUNKER THAN YOUR MOTHER
#3 / $?
8 1/2 X 11 - offset - 32 pgs
Aside from the dumb name, this is a pretty decent music zine. It has interviews with Nuclear Rabbit and the awesome Ann Beretta, some columns, DIY info, reviews and ads. I don't like the fact that they devote entire pages to cheezy, worn out slogans like "Fuck Racism" and "Fuck Sexism", and the point size on the type is a bit too large, but it's free in the area, so it's worth picking up. (JC)
709 Ridge Blvd / Connellsville, PA 15425

QECE #7 / $2.50
5 1/2 x 8 1/2 - copied - 40 pgs
Well-written, well-planned, thoughtful political and social commentary, rather than radical rhetoric bullshit, prefaced by the editor's perspective on rebellion: doing your own thing regardless of what people think. *QECE* stands for Question Everything Challenge Everything and seems to stand by its purported principles. Even the poetry in the back was good. This issue tackles war, sellouts, God, alien conspiracies, media bias and animal rights. Rather than mindless left-wing indoctrinated drivel (which is just as bad as drivel from the right), *QECE* offers original views on current events with supporting arguments and alternative solutions to the status quo. It also encour-

ages the reader to question and challenge everything for him/herself, not just read what others have questioned/challenged. Truly DIY/independent. (BC)
406 Main St / Collegeville, PA 19426

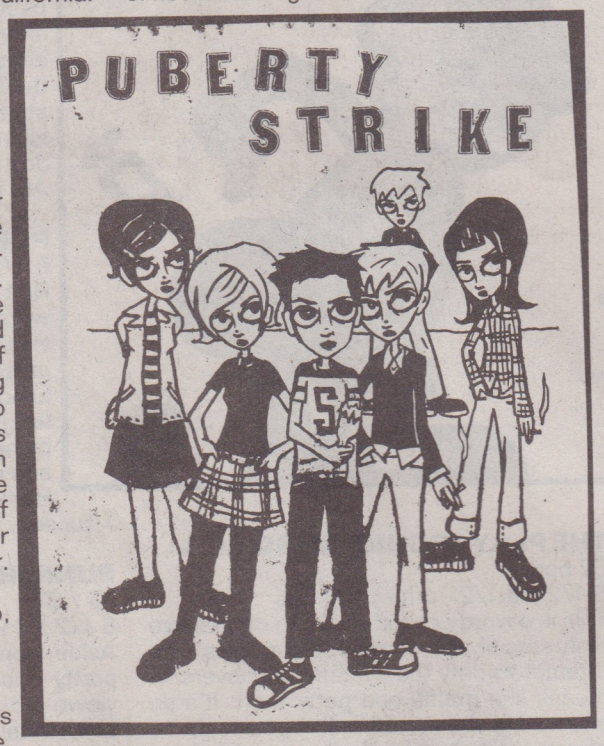
RAD PARTY #15 & 16 / $3
5 x 4 - offset - 80 pgs - French
This zine reminds me somewhat of Cometbus, meaning it is all neatly handwritten, with a personal style. The first part deals primarily with what's happening in the French scene, the second part is a narrative of the writers visit to SF and the bay area. It is definitely fun reading and reflects what the punk scene is like here in fun, but expensive, California. Also comes with a nicely printed calender. (HH)
Small Budget Productions c/o Stephane / B.P. #07 / 78110 Les Vesinet / France

ROCTOBER #21 / $3
If you've been looking for your fix of '60s comix, blues and the impeccably hip Punk'nhead fetish, now you know where to go. Then again, like there's a single soul who hasn't been exposed to the marvel that is *Roctober*. If you're thinking that the price tag is a big hefty, I'd be inclined to agree at first, but this thing is jam-packed with everything from vicious diatribes against the Spice Girls to (even more) stuff on Sammy Davis Jr. Get your copy today or lose out forever. (RD)
1507 E 53rd St #617 / Chicago, IL 60615

SANJAM #5 / $3 ppd
5 1/2 x 3 1/2 - copied - 44 pgs
Now finally an interesting zine. Written in endearing broken English, it's a hardcore zine based in France, yet reaching out all across Europe. There's a great interview with SPK that deals with how the scene coped through the war in the former Yugoslavia. The interview with Luk Haas talks about his travels visiting different scenes throughout the world and his work with the International Committee of the Red Cross. There are some question and answer sessions scattered through the zine with topics like "Your Definition of Punk" and "If You Could Travel Back In Time." The editor even tries to explain homeopathy which I couldn't do even though I sell the stuff and have 30 years of English behind me. It's too bad he puts it down just because it doesn't compare to western medicine (it's not supposed to). (TX)
Yann Dubois / 9 rue des mesanges / 35650 Le Rheu / France

SECOND GUESS #14 / $3 ppd
5 1/2 x 8 1/2 - copied - 62 pgs
Have I ever told you about how I hate Bob Conrad? I have? Well, anyways, here's his new zine, and it's just a tour diary. If you wanna know what the Zoinks! tour was like (in a very superficial way) then this is what you need. I really can't stand him, though. (GF)
PO Box 9382 / Reno, NV 89507-9382

SEX AND GUTS #2 / $5
8 1/2 x 11 - copied - 104 pgs - age statement required
If *MRR* were a punk rock movie zine without ads, this is what it would look like. One of the best things I've ever reviewed. Long, involved interviews with Nick Zedd and Lydia Lunch among others, plus reviews and lots of other stuff. I've spent a couple of hours reading this, and I'm not done yet, but so far everything has far exceeded my expectations. The cover price may seem a bit high, but it's well worth it. (JW)
107 Havemeyer St / Suite 17 / Brooklyn, NY 11211



SHAT UPON #5 / $2 ppd
8 1/2 x 11 – offset – 64 pgs
Ahh, another *Shat Upon*, another immense read. I swear, this thing will last you through a million toilet trips. Rusty always has killer critiques of music and wonderful sardonic wit that makes this possibly one of the best current mags of the decade. If you haven't been privy to his laugh-out-loud story-telling and comparisons of Abba to Anti Cimex, it's high time you are. (RD)
Rusty Smetanka / PO Box 9081/ Missoula, MT 59807

SLINGSHOT #61 / $1
17 x 12 - offset - 20 pgs
Slingshot is a good news source. If you are a U.S. radical you would be hard pressed to find a better one. This issue is particularly good with a "Take back the streets" pullout. Lots on the Micro-Broadcasting Movement (read: Free Radio Berkeley) at the National Association of Broadcasters, the propositions destined to win in the next California elections, and Jericho Œ98. An important resource. (AR)
3124 Shattuck Ave / Berkeley, CA 94705

SPANK #24 / $3 ppd
11 x 8 1/2 - offset – 48 pgs
Michelle just seems to be cranking these babies out like clockwork. And surprisingly enough, they're all superb. I personally could have done without the interviews of US Bombs and Peechees, but the Nashville Pussy and Ian MacKaye interviews totally blow it out of the water and make up for it. This is thick with reviews (not unlike the others), so if you're wondering whether or not to get "that one" record/zine, chances are they'll have reviewed it. Highly recommended. (RD)
1004 Rose Ave / Des Moines, IA 50315-3000

SUBURBAN VOICE #41 / $6 ppd
8 1/2 x 11 - offset - 120 pgs
Without a doubt the best zine I've read in a long time. It's the fifteenth anniversary issue, and it's heartening to see people like Al Quint still carrying the torch for underground hardcore and punk after so long. People talked about *MRR* having a stranglehold on the scene and dictating the direction of punk, but there were always people promoting divergent tastes - *Suburban Voice, Flipside, Forced Exposure*, and others, all going as long as or longer than *Maximum*, and all with different areas of coverage. Anyway, the roster of star interviews here is nothing short of totally impressive, including the Business, Gary Floyd of the Dicks, the UK Subs, Sweetbelly Freakdown and Anti Flag, and every one is interesting and insightful, seeing as they are all conducted by someone with more than a little history in the punk scene, and most of the people involved have been around long enough to have some great stories to share. On top of that, there's an extensive history of the Jam, and a great retrospective section featuring photos and flyers from Al's many years of attending shows in New England. Not to mention that this also comes with a 33 track CD with a line up of old and new bands that you'll freak out over. I can't recommend this highly enough. (AM)
PO Box 2746 / Lynn, MA 01903-2746

TAPE OP #9 / $3
8 1/2 x 11 - offset - 36 pgs
Pick of the Month! This is the most amazing zine, true DIY. The editor runs his own recording studio and talks about all kinds of recording and equipment, yet in a non-tech head way. The information ranges from very basic recording skills on 4-tracks to how to work on your tube amp. This issue has interviews with Scott Henderson (who recorded No Means No), Man Or Astroman about their equip-

ment and more. And if you're not into the music the interviewees record, the questions are always about tips and techniques and not about the bands. There are some recording tips on compression and layering tracks. Most of the information is about old analog equipment as opposed to digital, which few people I know can afford anyway. Once you read this, you'll want all the back issues, too. (TX)
PO Box 14517 / Portland, OR 97293

3RD GENERATION NATION #11 / $4
11 x 8 1/2 - offset - 64 pgs - German
As always, great snot nosed punk rock from Germany. This issue has interviews with Turbonegro, D-Generation, Radio Blast Records, Use To Abuse, Dropkick Murphys and Poison IVVY. There are plenty of cool ads and lots of great photos. Check it out! (HH)
Ralf Hunebeck / Muhlenfeld 59 / 45472 Mulheim / Germany

THOUGHTBOMBS #? / $2 ppd
8 1/2 x 5 1/2 - copied - 64 pgs
Half of this zine has a political punk angle, while the other half seems to be all letters with lengthy answers. Good stuff here on racism, abolition, and psychology. Very thick, packed with small type, and seriously bent on making a difference in this fucked up society. (TT)
27009 S. Egyptian Trail / Monee, IL 60449

TRANZOPHOBIA #7/ **ACCORDS ET A CRIS!** #11 / $6
11 x 8 1/2 - offset - 216 pgs - French
This isn't a zine, it's a book! Better to say there are plenty of interviews with such bands as TurboNegro, King Biscuit, Trottel, Lydia Lunch, ABC No Rio, Headbutt, etc... There are also lots of reviews and plenty of graphics and comics. Definitely get this if you're into French zines, but only five hundred printed. (HH)
Tranzophobia / 2 rue Felix Pyat / 42000 Stetienne / France

THE TROUBLE WITH NORMAL #33 / $1
5 1/2 x 8 1/2 - copied - 68 pgs
It seems that the thing to do in Columbia, Missouri is to be unemployed, live with your parents and put out boring zines, mostly reviewing shows that happened in Missouri last November. This issue is more boring than the last where at least I'd been to some of the shows, not that I'd drone on about them for upwards of 350 words. Page-long reviews that have no substance or insight, are allotted more verbiage than the average newspaper editorial on something like, say, war. The first page says everything is written by Boone unless otherwise noted, but Boone then gives himself the by-line on all but one article, in case the reader still hasn't discerned who is responsible for this monotonous droning. I've never understood reviews of shit that already went down, unless it's just to say, 'this is worth seeing if it comes to a town near you,' not 'I got on the guest list and hung out backstage'. Also, on November 15th, he did not see Limp, yet still wrote a good two paragraphs in the review about the band he didn't see play! I didn't see Limp play on November 15 either, but I've kept this to myself, managed to live with the pain, see them some other time and not bore people by telling them about what I *didn't* do. The strong point of *TTWN* is the interviews, but many times they seem to bolster the already scenesterish, name-dropping, hipster perspective from which this is written. Hell of fucking boring. (BC)
PO Box 329 / Columbia, MO 65205-0329

TRUST #69 / $5 ppd
8 1/2 x 11 - offset - 68 pgs
Trust is the big daddy of German zines, and this issue looks great. Of course, I can't actually read it so there's not too much I can tell you. Contents include: an article about AIDS, tour dates for a zillion bands, interviews with Hot Water Music, Candysuck and the Valentine Six, internet junk, along with columns and a ton of reviews.(MJ)
Dolf Hermannstadter/ Postfach 43 11 48 / 86071 Augsburg, Germany

TYPOGRAPUNX #Dd / $?
5 1/2 x 8 1/2 - copied - 12 pgs
Well, I suppose there are zines that cater to all types, no pun intended. This one's for all you graphic design wackos out there who are obsessed with layout, fonts, etc. It's gorgeous with the use of only one font (little did we imps at *MRR* realize we were committing "font salad" with our numerous font choices) but the text can only appeal to those truly devoted to this stuff. It has typographical terms starting with "D", a lament on the tragic look of websites, font adulation and worship for the horizontal hair line. And if you think I'm talking about the shit that's above your eyebrows, this certainly ain't the zine for you. (KW)
15 Churchville Rd #115-163 / Bel Air, MD 21014

UNDER THE VOLCANO #39 / $5 ppd
8 1/2 x 11 - offset - 50 pgs
Comes with a compilation CD featuring 27 bands, at least two of which feature the "super" prefix in their name. That you'll find reviewed elsewhere in this issue. Contains interviews with the prolific NJ band Electric Frankenstein, the Makers, Squatweiler (they're a group), reviews, columns and a blurb about the scary 'Ozzfest' and more. I would imagine the CD compilation is the main selling point with this 'un, though the mag will provide you with some diversion in the meantime. (JH)
PO Box 236 / Nesconset, NY 11767

UNDERDOG #23 / $2 ppd world
8 1/2 x 11 - offset - 54 pgs
While this is far from the best issue of *Underdog* I've read, it is still good enough to recommend. The good stuff is the local scene news, the thing by Brian from Oblivion about why he does the band, the article on abortion rights (way more in depth than most articles I see on this subject), and the tips on getting tax deductions for your punk project. Seriously, if you are paying taxes and not writing off your band, zine, etc. the $2 you spend on this will pay for itself for sure! The thing about whisky (bourbon) was all right too. The rest of it is not as special as I've come to expect from these folks, but oh well. If you buy something from Underdog Records they'll give

you a year's subscription, that's a good deal. (JM)
2206 N. Rockwell St / Chicago, IL 60647-3004

UPSTART #1 / $2 ppd
8 1/2 x 11 - offset - 22 pgs
This whole "cult" thing surrounding skinheads is amusing as well as confusing, especially the obsession with being a "soccer hooligan" American skins have picked up from their European brethren (there's a whole article on it in this zine for crying out loud). I mean, I like soccer as much as the next guy (my team took 1st place in third grade and I coach five year olds now), but come on. It would make a whole lot more sense to me if these American "hoolies" were "runnin riot" at a Raiders or Stealers game, drunk on Budweiser. You know American skins, a true blue American game (i.e. football) and American beer, not that Euro shit! Show some fuckin pride in your country for fucks sake! Oh yeah, my review. Overall this zine which, if you can't tell by the name or my pointless rant, covers oi and skin related stuff is pretty good. Esthetically it's top-notch. Clean layout, photo reproduction and the like. As far as content, there's interviews with the bands District 13, The Main Street Saints (both of whom have some interesting things to say) and Riot Squad, record reviews and the before mentioned article on being a soccer hooligan in the US(?!). This has potential. (RM)
PO Box 10005 / Kansas City, Missouri 64171

URBAN GUERRILLA #4 / $1 ppd
5 1/2 x 8 - copied - 56 pgs
This zine is pretty good for a dollar. I liked the piece on healthcare in the US and the interlinked film/book review dealing with race, class and crime. Also there's crazy bus stories, crazy punk stories, skinheads getting smacked, Bay Area stuff, etc. By the second half of the zine, the filler count starts to rise, but there's no (typical) reviews and one ad. (JM)
Jay Unidos / 1442A Walnut St #419 / Berkeley, CA 94709

U.S. TRASH #4 / 2 stamps
5 1/2 x 8 1/2 - copied - 44 pgs
Sadly this zine promotes "open-mindedness" a bit too often for my taste. Such mild inoffensiveness is grating. But there is a (crud) reunion diary, some rants on the Cassini space probe, political correctness', and religion. (AR)
PO Box 5816 / Edmond, OK 73083-5816

UZURLIKZURLI #3 / $3 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
This is a cool little zine from a Serbian in Australia. The main contents are lengthy, interesting and informative interviews with Perth rocker-about-town Kim Williams and Serbian comics artist Aleksandar Zograf. There's also a slew of reviews and - my favorite! - a Roky Erickson quote at the foot of every page! (AM)
Pedrag Delibasich / 26/58 King George St / Victoria Park / WA 6100 / Australia

MORE LISTINGS

AGGROSCAB #1 / $1
Painfully sloppy rag with AFI, Damned, Skoidats, blah blah blah. Nothing special, that's for sure.
805 Marion Box 306 / Seattle, WA 98104

BROKEN PENCIL #7 / $4.95
Great zine guide to Canadian publications. A Canuck *Factsheet 5*. Recommended.
PO Box 203 / Station P / Toronto, Ontario / Canada M5S 2S7

GREEDY BASTARD #14 / $1 ppd
Interviews with Sea Monkeys, Sinisters and The
World Inferno Friendship Society.
Bill Florio / PO Box 1014 / Yonkers NY 10704- 1014

IMMACULATE PERCEPTION #3 / free
Local happenings, reviews, meeting Mike Ness.
PO Box 12334 / Ft. Pierce, FL 34979

NEGATIVE TREND #1 / $1 ppd
This is pretty pointless. A reprinted column from *MRR*, some grainy photos of bands I've never heard of, a few reviews and some reprinted Spitboy lyrics.
113 E Johannah St / Whitewall, MI 49461

THE POTATOE OF INJUSTICE #2 / $1 ppd
Cool Arkansas zine with an interview of Theo Witsell, some true life tales and reviews. Also places to go in the Fort Smith area.
Robert Bell / 123 CR 320 / Berryville, AR 72616

REDAKCJA #67 / ??
This isn't the name of the zine but this computer don't type in Polish and I can't read this. Thick, looks good, anarchist.
PO Box 67 / 81 806 Sopot 6 / Poland

ROSEMARY'S BABY PICTURES / $1 + stamp
Small photo zine with "badly xeroxed" pictures of a bunch of bands and reprints of fliers.
Subcity Corp / 515 Kathryn Ave #4 / Santa Fe, NM 87501

664 #2 / $2
Newsprint hardcore zine that interviews VSS, has pictures of boys emoting behind mics and reviews.
9 Darius Court / Dix Hills, NY 11746

SKYSCRAPER #1 / $1
Newsprint hardcore zine that interviews Sonny (ex-VSS), has pictures of boys emoting behind mics and reviews.
PO Box 4432 / Boulder, CO 80306

SLOSHED #2 / ?
Beer Bong, Jack Killed Jill, reviews, vegetarianism.
PO Box 6704 / Ketchum, ID 83340

THREE SHEETS TO THE WIND #3 / $?
Very fun Austin zine with a bit of everything. Probably more interesting to locals.
PO Box 650133 / Austin, TX 78765

20 AND JADED #3 / $1 ppd
Cool interviews with Charles Maggio, Doc Hopper, suburban punk, wrestling (why?).
John Novak / 21 Hedges Ave / Chatham, NJ 07928

206 #2 / free
Thin ad-based zine complete with reviews of bad skate punk. Yeah, just reviews.
8314 Greenwood N #102 / Seattle, WA 98103

SKUNK #5 / $1 ppd
This is pretty much your typical mediocre punk rock zine. An article on being in a mental hospital, pretty boring interviews with the Nobodys and the Frantics, zine reviews, and stupid skunk jokes (that I found funny). There are some nice pictures in here, but a better layout would definitely make this a more readable zine.
1754 Woodruff Rd #211 / Greenville, SC 29607

VICIOUS KITTEN #7 / stamps
Interviews with Jeff Dahl and Electric Frankenstein. Also there are record reviews and band reviews. Aussie zine.
GPO Box 20 / Canberra ACT 2601 / Australia

ZINE OF THE MONTH

panopticon

Though it's a young zine, Panopticon offers something many zines lack--a new look at an old subject. Pop culture is a popular zine topic, but few delve into its impact on our lives, even fewer do it without burying the reader in boring acadmemic analysis. And what does Panopitcon mean? Ask Webster. Interview with Sean Sullivan (editor) by Jacqueline.

MRR: What was your inspiration to do this zine?
Sean: Well, I read a lot of fanzines and a lot of people talk about subjects that affect us all, but they only sort of scratch the surface, and I thought that it would be interesting to do something that looked at popular subjects but that tried to look at them deeply and see how they really affect us and what they really mean.

MRR: Why did you decide to do a zine on pop culture rather than on something more overtly political?
Sean: Well, again there's a number of zines out there that focus on the overtly political, but we've got to remember that pop culture exists around us and effects us, and we can't deny that. Punkers especially try to pretend that they live in a world where it doesn't exist, and that's just not true. You basically have two choices. You can pretend that it doesn't exist and let it blindly affect you, or you can try to analyze it and figure what people are doing to try and manipulate you. There's plenty of people out there doing great overtly political zines. We just thought we should try to do something a little different.

MRR: Who was involved in putting this zine together?
Sean: The articles are written by numerous people, but the layout was all done by Chris Nelson, and the editing was done basically by me. Chris is the more artistic guy behind the project, and I'm the more nuts and bolts guy.

MRR: Have you always been into analyzing pop culture and what other aspects of pop culture have you been interested in?
Sean: No, I think like kids, especially punkrockers, I tried to pretend that that stuff didn't affect me. But, through learning more about media analysis and what goes into that, I realized that it has affected me throughout the years and that I should pay more attention to that. So now I obsessively look into and deconstuct every thing I come across. I think its fun, I enjoy turning their manipulation game back on the people who are playing it on you. Don't get me wrong, I love a lot of pop culture, I just think being able to read into it is an important tool. And again, I think it's fun. I think it's fun to figure out how your being manipulated when you go on a tour of Graceland or when reading a newspaper even the way people talk to me.

MRR: The zine comes off as being a bit bookish (and I don't mean that in a bad way). I'm just wondering if future issues will look like that as well?
Sean: In future issues we're going to try and do some more lighthearted, more "toilet reading" if you will, but we're also going to keep the serious essays. We're looking to make it bigger and better and perhaps a bit more witty, however we're still going to keep the more serious articles.

MRR:So, you mentioned Graceland and one of the articles is about Graceland. How did you end up at there?
Sean: I was down there in Memphis visiting some friends, and they asked if I wanted to g, so I said sure. And let me tell you, it is one of the most fucked places I've ever been. It is truly a fucking weird place to be. And just the way Elvis is presented and the way you are manipulated, I just thought were really interesting.

MRR: You mentioned media analysis, and I was wondering how you got interested in that?
Sean: Chris and I both work in a warehouse and have no higher education, so what we learned we learned from just being interested in the world around us. We thought that was important too, looking into things like this isn't just for academics. We should all be concerned with what the media does. Another reason we decided to do a fanzine around popular culture is because too much of this stuff is overly academic and too much of this is based around going to school.

MRR: How do you think you developed these critical thinking skills if it wasn't going to school?
Sean: I think P-rock was the foundation for me just like it is for many kids, and that lead me to question a lot of things. Later, I got interested in a lot more political ideas and just started thinking about things. I don't know, it's a hard question to answer, basically because I don't know why someone wouldn't want to think critically and challenge what people say to them, given the proper tools.

MRR: Is that it?
Sean: If you say so Jacko.

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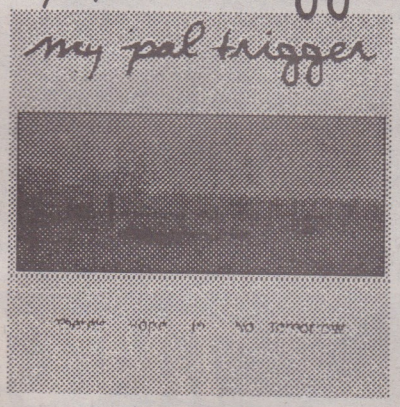

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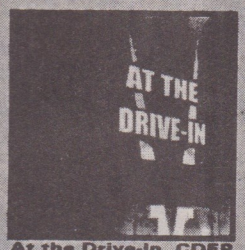

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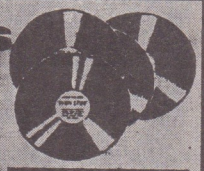

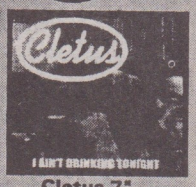

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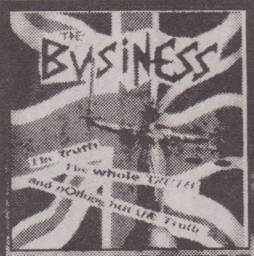

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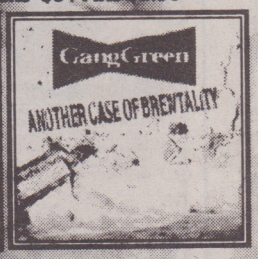

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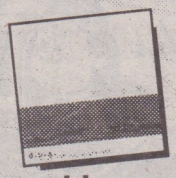

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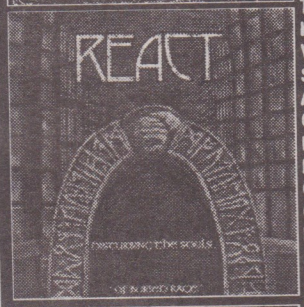

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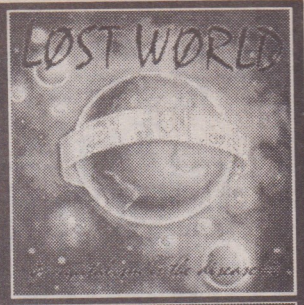

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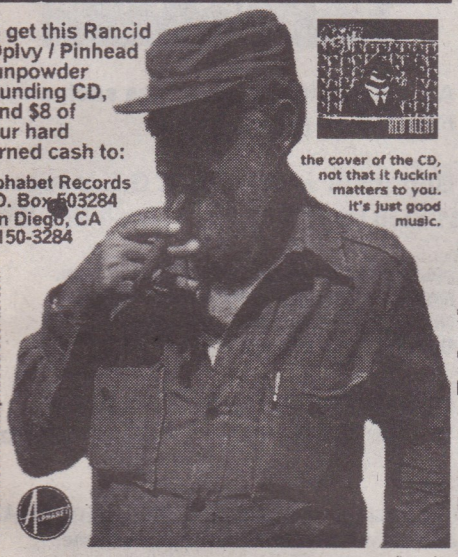

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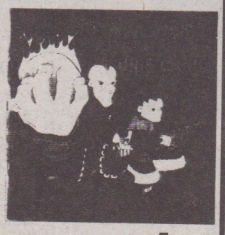

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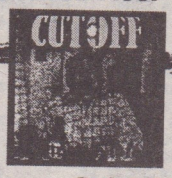

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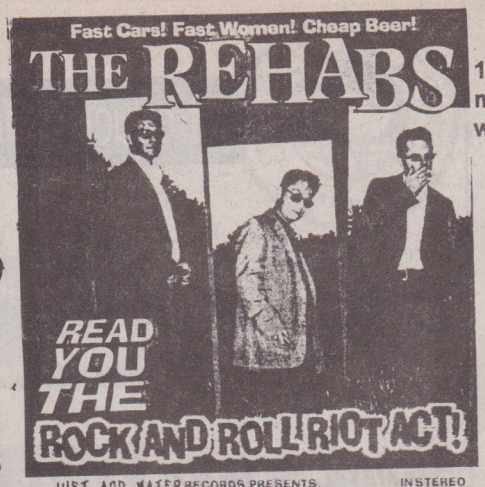

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PUNK ROCK STUDIO in New Brunswick NJ featuring hourly and monthly rehearsal rooms and an analog 16 track studio with house engineer specializing in hardcore and punk bands. Have recorded Deadguy, Doc Hopper, Rorschach, Degenerics, Sinkhole, Voorhees, Aviso Hara, Bugjuice, Black Army Jacket, and more. Block rates available at under $30/hr! Contact Christopher Gobo Pierce c/o Technical Ecstasy, (732) - 418-2226

JOIN THE CULT! Boo-hoo, poppy punk rock isn't *popular* anymore... Now only the True Believers are getting their monthly Mutant Pop catalogs, stuffed with hundreds of killer $3 EPs and $10 CDs. Small edition DIY projects. Killer labels like Mutant Pop, Lookout!, Jaw, Bulge, Second Guess, and Pelado. Imports. Free catalog: Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330.

500 RAW CDS FOR $675! Hardknocks Manufacturing does it all from raw CDs to complete packages, check out our 1000 CD Package for $1399. Includes graphic design, film, 2 page color insert, 1 color label, graphic insertion, jewel box, shrink wrapping. If you demand excellent quality, fast turnaround and up front pricing, call us at (608) 242-7359 for all your duplication needs.

LOOKING FOR Knots 7"(NY) - Nothing 7" (NY) - Vectors 7" (CA) - Dot Vaeth 7" (TX) - Panics 7" (FL) - Eat 7" (FL) + Euro early punk - have lots to trade... PO Box 812, Newtown, NSW 2042, Australia

GG ALLIN: Largest catalog in the world. Get the real deal. Don't settle for shit quality and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters. GG CDs, cassettes, rare singles, GG Doll, headstone poster, many different t-shirts, prints from original artwork and new Murder Junkies releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for large GG catalog.

VIDEOS: over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle jerks, Cows, Cromags, Damned, Dayglos, Descendents, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KMFDM, Hyenas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Bosstones, and many, many more. $1 for 40 pg list. Write: Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. Quickest service anywhere.

CHECK OUT NET SITE of Silver Rocket records in Sydney, Australia. New, rare and collectable vinyl + cds of punk - ska - reggae - Australiana. Find us at www.silver rocket.com.av

VIDEOS: over 1000 shows. Murder Junkies, Dwarves, Fear, Antiseen, Screeching Weasel, Queers, Rancid, Op Ivy, Germs, Pennywise, Trashwomen, Bad Religion 96, Conflict, Monster Magnet, NoFX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, DKs, Ramones 96, Rollins, Circle Jerks, Dickies, Social D., Exploited, 7 Year Bitch, and many, many more. Write: Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for 40 pg catalog.

SELLING MY RECORD, tape and T-shirt collection. From funk to punk, please send your want list. Robert J. Farrington; 7 Florence Dr.; Clark, NJ 07066-1210, or (732) 388-1932.

VIDEOS: over 1000 shows: GG, Anal Cunt, Angry Samoans, Nashville Pussy, Neurosis, Hole, Muffs, Rev. Horton Heat, Junior Brown, Deicide, Sabbath, Pantera, Type O, Sublime, Samhain, Toy Dolls, Cramps, Clash, Dead Boys, J. Thunders, punk movies & comps & many more. Quick reliable service. Write Merle Allin/ 214 E. 24th St. #5B/ NY, NY 10010. Call (212) 889-8334. $1 for list.

MEGARARE Finnish Punkrock Obscurities for Sale or Trade, like; Maho Neitsyt: Mita On Punk? 7", Briard: all 7"s & LP, Destroy: Sanoja 7", Rattus:Khomeini Rock 7", Stalin:Chaos 7", Neuroosi:Rock 7", Against Seija Isonsaari 7" (rarest European punk single, 10 exist!!!), Kasvain:Onko Suomi Usattunut 7", Nauta:Onko Suomi Vapaa Maa 7", 000:Oodeja Simasuille 7" & LP, Taavi & Rytmiryhma:Aanilevyko 7" etc... available almost all early finnpunk wonders so check my wants ad and offer trade (prefer) or send serious money offers!!!!! (Massive catalogue for $2 or 3x IRC) Write, call or send fax/email to: A.A R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/ fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri~aar.inet.fi

FOR TRADE... STALIN/THRASH LP, Dissaray / Flexi, Bastards / 7" flexi, Aburadako / Flexi, v/a City Rocker LP, v/a Eye of Thrash LP, Gauze, Gism, Zouo, Cobra, Systematic Death, Gai, Confuse, Kuro, Lip Cream, Anarchy, Friction, Comes, Crow, etc... Please send me your trade/sale/want list. Write to: Yoshiaki Nagano / 3-29-5-103, Daita, Setagaya-ku / Tokyo, 155, Japan

LIVE AUDIO TAPES shows - Spazz, Fanatics, Agents Of Satan, Asshole Parade, Eldopa, FYP, Submachine, Behead The Profit, Avail, Blackfork, No Less, Casualties, Logical Nonsense, Ojorjo, Groovie Ghoulies, Less Than Jake, Today Is The Day, Bloodlet, Kiss It Goodbye, Suppression - All shows are for trade only, on list no deal! Send list to - S.A.W, 1414 Shiloh Rd. #1014, Plano, TX 75074

MAXIMUMROCKNROLL music classifieds

I'M LOOKING FOR 4 good bands, preferably hardcore, for a 7" comp. There is no theme yet, and it probably won't be out until late 98', but it's better to plan early. Send demo's to: Stealth Ordeal Records, 2825 E. Burnside #148, Portland, OR 97214

TRASH AMERICAN STYLE- the only store that has supported hardcore/punk/noise from old school to new school. Bands/labels/zines get in touch so we can sell your stuff. 12 Mill Plain Rd., Danbury, CT 06811. 203-792-1630.

WANTED: BATTALION OF SAINTS video and bootleg sound recording from 1984-1986. A lot of great shows were recorded, including the Olympic w/ Broken Bones & Kraut. So give me a break and call Joey Maya @ 800-741-1103.

HARDSHIP new 2 song 7" out in June/July on Tombstone Records for $4 ppd. Only 200 pressed and numbered, so get 'em now! S/T 12" EP still available for $7.00 ppd and Bastard Children...split 7" for $3 ppd. Send cash/m.o. to: Stealth Ordeal, 2825 E. Burnside #148, Portland, OR 97214.

SELLING MOST OF my record collection with over 5,000 lp's, ep's, videos, t-shirts. Crass, Discharge, Misfits, Peni, Bad Religion, Straight Edge, Pistols, 7 Seconds, X, Clash, etc. Will do trades. Send a sase to 6600 E. Olympic Bl. #402, Los Angeles, CA 90022

GET OFF THIS ROCK! 7" EP Knumbskulls, Public Offender, Sticklers, Crawling Chaos, Petty Fords, Catalogs, Brick Fight. Buy it sucka!!! $5 ppd. U.S. cash/m.o. No checks please. rusty records, P.O. Box 37974, Honolulu, Hawaii 96837.

WANTED: Old hardcore, test pressings from the likes of Dischord, X-Claim, Touch & Go, Revelation, Wishing Well, NYHC, anything really. Hell, if you have standard presses of the records I'll take those too. Will buy or trade. Also looking for Freestone and Hollywood Squares and other obscure punk as well. Please send lists: Ben, 4109 Maryland Ave., Bethesda, MD 20816 (301) 613-1195. shupe@erols.com

GET "HEPPED UP On Goofballs"! The Piss Shivers CD that's flying off the shelves. D.I.Y. punk rock grandeur for a mere $3.00 (postage paid). Payable to Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505. Distros/traders get in touch.

GET MY LIST of 300 Killed By Death items. You can e-mail me and I'll let you know my website address. Or just order my list and I'll post one. List includes: Executives, Onion Dolls, Crap Detectors, Haervery, Pekinsua Patua, 63 Monroe, Vains, Dr. Zeke, Victimize, Private School, Oslo Bors, Red Squares, etc.... My top want: Helen Keller 45 (US '78). Behjan Mirhadi, St Albans Gasse 5, 93047 Regensburg, Germany.

BANDS WANTED. For a punk comp tape - all styles accepted except racist and homophobic - all bands on the comp will receive a master tape to dub - send tape to: Mike, 11400 Dona Dolores Pl. Studio City, CA 91604

RAMONES lots of audio to trade. Video too. Need more Ramones and related groups. Also want Fear, Devo, Anthrax, Dictators, Kiss, Pistols, Monkees, Iggy, Gary Glitter, Roky Erickson, and most old-school punk and metal. Please send lists to: Chris, box 64, Slater IA 50244. Foreign contacts welcome. South American Ramones fans/collectors please write!

PROJECT X with Schism, Paxton Quiggly, Econochrist 1st original 7", Iron Cross 'Skinhead', AF 'Victim' gatefold, Gil, Gudon, Heresy flexi, Inbred 7", Antisect LP, Asbestos Death Dejection, Zoundz La Vache, Manson, metal, noise and more for sale or trade. Looking for Arcturus 7", Mayhem Deathcrush, E-13 7", Manowar...Tyler Davis, POB 11741, Olympia, WA 98502. 360.866.1804 Fax/Tel

WANTED: GERMS- Lexicon Devil 7", Slash magazine 77-79, Flipsides 77-80. Prefer to buy. Trade: Nirvana - Bleach (white), Nirvana/Melvins split (blue), RFTC/Septic Death 2x7" (colored), RFTC-Tattoo (clear), lotsa RFTC, Ramones-debut (autographed), "Alien" doll (perfect condition), Dwarves, etc. Joe Motherway, 2010 Cannonade, Pasadena, Texas 77503.

ANTISEEN "Jailhouse" 7". Available now "for real" on Ruff-nite records. $3 N> America/$5 world ppd. A-seen "Here to Ruin Your Groove" LP $7 N.A./$11 world. LP only $5 with "Jailhouse" purchase. Cash/money orders to: Mike Cooper, 3249 Roses St., Phila, PA 19134 USA

RUFF-NITE RECORDS 7" blowout! Limecell/Savage 3-d, Antiseen/Rancid Vat, Seducer/Buzzcrusher, split 7"s. Buzzcrusher EP, Demons "Electrocute" EP, 1st $3, 2nd $2, each additional $1.50 ppd in America. Cash/money orders to: Mike Cooper, 3249 Roses St., Phila., PA 19134 USA

FINNISH/PUNK/HARDCORE/new-wave rarities auction; Appendix, Briard, Eppu Normaali, Hassisen Kone, Hellhound, Hurskas, Kaaos, Karanteeni, Kohu - 63, Kollaa Kestaa, Lama, Loose Prick, Mean Ones, OOO, Pelle Miljoona, Popeda, Problems?, Paat, Ratsia, Rattus, Riistetyt, Se, Sensuuri, Sehr Schnell, Systeemi, Terveet Kadet, TV:n Orjat, Unicef, Vaavi, Vand-aalit, Varaus, Vau!, Windows, Ypo-Viis, V.A.;Hilse, Metropolis, Kylmaa Joulau etc... Please, IRC for list; J.Dahl, Tullivuorent. 4DA 126, 00700 Helsinki, Finland.

CRAMPS VIDEO compilation #2 - Bizarre Festival 1992, Inner Tube 1981, Urgh! outtakes, After Hours, Night after Night 1992, The Tube, Conan O'Brien, more. 2hrs. TDK-EHG $20 money order. Jim Russo; 7314 Rockwell #2; Philadelphia, PA 19111. American format only.

RARE 1977 PUNK records: Rezillos 'Top of the Pops' (German)7" $40; Damned 'Smash it Up' (Spain)7" $35; Ramones 'Pinhead EP' (UK) $25; Saints 'Stranded' (US promo) 7" $16; Generation X 'King Rocker' (UK pink wax) $14; Damned 'White Rabbit' (French) 7" $40; Saints 'Security' (UK) 7" $18; Ramones 'Boyfriend' (US)7" $25 - Vulture; POB 40104; Albuquerque, NM 87196; USA

RARE 1977 PUNK records: Ramones 'Don't come Close' (US)7" $20; Rezillos 'Destination Venus' (UK) 7" $17; Generation X 'Your Generation' (Japan) $75; Clash 'Cost of Living' (UK) 7" $16; Motorhead 'Louie Louie' (UK BigA promo) $25; Ramones 'S/T' (Japan OBI) Lp $150; X-Ray Spex 'Germ Free' (UK)Lp $40; Richard Hell 'Blank' (US) Lp $18 - Vulture; POB 40104; Albuquerque, NM 87196.

CANADIAN PUNK VIDEO - Punk 76 - 79 documentary, Crash and Burn rare 1978 film and The Last Pogo documentary feature. 2hrs. TDK-EHG $20 money order Jim Russo; 7314 Rockwell #2; Philadelphia, PA 19111. American video format only. 2 stamps for catalog.

RARE 1977 PUNK records: Rezillos 'Can't Stand My' (UKorig.) 7" $26; Damned 'New Rose' (French) 7" $35; Ramones "Airwaves' (UK)7" $15; Ruts 'Babylon's Burning' (UK) $14; Dead Boys 'Young Loud' (Japan Philips/ OBI) Lp $250; SLF 'Back to Front' (UK) 7" $15 - Vulture; POB 40104; Albuquerque, NM 87916; (505) 294 - 0398.

RARE 1977 PUNK record: Ramones 'Psych-otherapy' double Lp $20; Damned 'Machine Gun Etiquette' (German Chiswick) Lp $20; Ruts 'The Crack' (US) $16; Radio Stars 'Songs for Swinging' (UK with 7") Lp $23; Dickies 'Incredible' (yellow wax) Lp $15; Dictators 'Blood Brothers' (US) Lp $12; Undertones 'S/T' (UK) 10" $15 - Vulture; POB 40104; Albuquerque, NM 87196.

LOOKING FOR CRYPTIC SLAUGHTER!! On CD or LP, Dr. Know, Septic Death. Also Fool Face demo tape w/free stickers $2 ppd. G-Mel Distro/ Gregg Metzger/ PO Box 1247/ Freeport, IL 61032

HEY KIDS! It's time to make a comp...pop-punk/skacore/emo/and good hardcore bands send your stuff in.....no racist bands please...anyways, send me a tape/cd/vinyl of your stuff and tell me what song you'd want on there most....plus give me info on the band, touring, other labels you're on other releases and all that good stuff...send it all really quick to: Brokendownrecords, 6260 E. Riverside Blvd. Box 315, Rockford, IL 61111. Email: Tuesday25@webtv.net for more info.

BANDS WANTED for compilation CD's. For more info send a recording and phone number to: Loco Diablo, P.O. Box 332, Thomasboro, Il. 61878.

MAXIMUMROCKNROLL music classifieds

PUNK, INDIE, GOTH, Oi, new wave - 70's to 90's. 38 pages crammed with 7", 12", promos, deletions, oddities and the hard to find. from Discharge to Cuddly Toys, Pistols to Dole. 2 x irc for list of 1,000s of records. Steve, 83 Saxonbury Avenue, Sunbury, Middlesex TX16 5HA, England. Tel/Fax 01932 782100

POOP BRAIN RECORDS. "poop comp". Tape - 15 bands 30 songs. Featuring: Piss Shivers, Assmen, Useless Fucks, Roswells, Decepticons, gimps, Judgement Disorderly, Chapter Nine The Gunga Dins, Positively Negative, Kids Inc. Suburban Legends, Ricardo Montalbin's Triumphant Return, Next To None, The Illiterates. $3ppd US. Amazing! Cash or checks payable to Jesse Fisher. Poopie Brain Records, 754 Lancaster Ln, Geneva IL 60134

SUMMER SALE! Low prices selling my hardcore/punk records, over 1000 titles of rare x normal records from 1979-1998. Please send for aus$ for a big list. Wants: Misfits, RFTC - Septic Death 2 x 7, old Dischord. (no address given)

THE RAT HOLE SHEIKHS 74 minute garage cd "Mad Cow Disease" (reviewed MRR 179). We made a mistake, the price is 13 dollars ppd cash worldwide from Silly Moo Records c/o Mike McCann, Elinsborgsbacken 18. 163 64 Spanga Sweden

YAK ATTACK!!! Want mailorder that has it all? Look no further! We sell punk and ska cd's, records, cassettes, t-shirts, stickers, patches, baseball caps, hooded sweatshirts and tons more! Low prices! Free cd's! Looking for something not in our catalog? We'll find it! For our 50 page 1998 catalog, send $1.00 to: Maniyak Music, 101 Hebard Road, Randolph, VT 05060.

70'S PUNK T-SHIRTS, stickers, and records for sale! N.Y. Dolls, Ramones, Benx, 999, The clash, and more! Plus Bondage Babes t-shirts! Any size, any colors! Send info: Kate, P.O. Box 4054, Carlsbad, CA 92018-4054. Send detailed wants. Wholesale orders welcome.

PAURA'S 2ND RELEASE is out! 'Reflex of Difference' 9 track CD. Brazilian hardcore combining some old school & new school in-fluences in a very personal and current vein. Personal & social themes almost always with a positive approach. US $12 (ppd / air - world). Distros... get in touch!!! Conspiracy Chain c/o Marcio Cotineli - Cx. Postal 87 - S. Paulo/SP - 01059-970- Brazil. email: paura@hipernet.com.br

SLUDGE RECORDS presents a new comp. EP called Regurgitation featuring unreleas-ed tracks from Disclose, Excrement of War, Genocide, Sauna, Rupture, Rajoitus and Manfat. It's $6ppd everywhere from: Sludge - BP 77 - 75623 Paris Cedex 13 - France. People who did not get an insert can get one directly from us, send one buck. Also available I.A.F. ep, same price.

RARE OUT OF PRINT straightedge records for sale: Wide Awake/Side by Side/YOT/NFAA/Brotherhood/Even Score/Resolution, etc. Most 7"s are $15. Send a long SASE for complete list to: Racquel K. Reyes, 2833 Eisenhower Drive, Des Plaines, Il 60018.

NEW RELEASE from Edison Recordings: Coalesce 'Give the Rope' lp/cs/cd. Brutal chaotic noisecore from MO. Mesmerising, intense and ultra harsh. Yes, this is the band who was on Earache! Overcast 'Fight Ambition to Kill' lp/cs/cd. Brutal thrashing metalcore from Boston. Plenty of grooves, blast parts and Slayerish riffing. Acme 'To Reduce the Choir to One Soloist' lp=$7, cd= $9. Legendary brutal chaoticore from Germany with sick vocals. Think of a deva-stating hybrid between Rorschach & Slayer. Limited color vinyl for all mailorder. Write for wholesale. Prices ppd within the US, add $2 for fast priority mail. Canada add: $1.50 per cs/cd, $3 per lp. Europe add $2.50 per cs/cd $6 per lp. Elswhere add $3 per cs/cd, $8 per lp. Free 116 page mailorder catalog with all orders or send $2(US) or $3(world) for just the catalog to: Edison Recordings; PO Box 42586; Philadelphia, PA 19101-2586.

VERY DISTRIBUTION / mailorder: fast, honest, reliable, cheap & keepin it real! Most 7"s are $3 - $3.50 ppd, full length cds are $8 - $11 ppd & tshirts for $12 ppd. We carry a wide variety of hardcore, straight edge, punk, inde, grind/crust & even metal from labels like Jade Tree, Revelation, Victory, Hopeless, Veriform, Gravity, Dischord, BYO, Dr. Strange, Lookout, Doghouse, Bloodlink, Ebullition, Old Glory, Gern Blandsten, Reservoir, Back ta Basics, Equal Vision, Art Monk, Wreck Age, Edison, SFT, Relapse, Sound Pollution & many more. Send $2(US) or $3(world) for our 116 page, fully discriptive catalog to: Very Distribution; PO Box 42586; Philadelphia, PA 19101-2586 USA. Stores write for wholesale catalog.

TRADE: Fresh Color 'Source' 7"; Deep Wound 7"; Pandemonium 'Who Fuck are You' 7"; Avengers 'We are One' 7"(Crucifix); Vancouver comp. Lp (blue cover); Misfits 'Evilive' Lp (green); Underdog 7"; End the Warzone 7"; Nomeansno 'Wormies' 7" (orig); Chain of Strength 'True' 7" (clear); Mob 'Upset System' 7"; Big Boys 'Fun' 12; AOF 'Wait' 7"; more... want/trade lists welcome. Mickey; 18145 Soledad Canyon Rd. # 55; Canyon Country, CA 91351.

CLEVELAND HARDCORE VIDEO! 120 min. of mayhem including the One Life Crew riot, the first Ringworm show ever, Integrity, Face Value (w/Erba), Confront, H-100's, Diehard, Meanstreak, $15 postpaid (to Frank Novinec) to: 3GV PO Box 793, North Olmsted, Ohio 44070

FREE PUNK RARITIES on vinyl list. US and European bands from the late 70s to early 80s. Write for list: Jeff Gebenini, Curacao str. 9 (2 Hoog), 1058 BJ Amsterdam, Holland. Send priced punk wants lists! I'll try to find it.

KISS VIDEOS! Tons to choose from. 70's, 80's, 90's with makeup, without, reunion tour shows, promos, interviews. The greatest show on earth at the cheapest prices around. For a free list write to: 3GV PO Box 793, North Olmsted, Ohio 44070

SLUDGE RECORDS present its new brutal onslaught: IAF 7"EP. European thrash at its best mixing amazing Scandanavian raw punk with Los Crudos. $6 ppd everywhere from Olivier Simonpietri, BP 77, 75623 Paris, Cedex 13, France.

YOUR BANDS RECORDING for cheap. Any format (tape, vinyl, cd) made into a cd-r reference cd in red book format. First disc is $25 and each disc after that is $8.00. For details and information write to 605 S. Linwood, Visalia, CA 93277 or email Fusz002@aol.com

SONICS RENDEZVOUS BAND! Do it again lp. Only a few left of this classic record - long out of print! Excellent sound quality from '78..... Fred Sonic Smith, Gary Rasmussen, Ron Ashton, Scott Morgan. Chris, 534 E. 14th St. #15, New York, New York 10009 USA

VIDEOS! Hundreds to choose from: Germs, Y.O.T, Slayer, Hyenas, Assuck, Devo, Marduk, Go-Go's, Strife, Stones, Tad, too much to list for a free list to: 3GV, PO Box 793, North Olmsted, Ohio 44070

RARE BRITISH PUNK/OI!/HC Set-sale 1800+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalog: Elista, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel/fax: (01462) 433089.

PLEASE ASK FOR MY new punk/hc/powerpop-sell-list. In our huge list you'll find more than 7000 vinyl-titles for fair prices. Lot of old stuff from the 70's and early 80's from all around the globe. Many rarities and K.B.D./B.T.F./Bloodstains - band. But also new records, tapes, + fanzines. Please send 1 IRC or $1 (Europe), 2xIRCs or $2(overseas) to get our fat list. Stefan Barke, Hegelsberg-str. 20, 34-127 Kassel, Germany.

BACK IN 1989, Heimet Los changed its name to Tod and recorded fuckin' incredible songs, which are now available on "Cynical Emptiness" LP. Get your copy for $14 post paid from Sludge, BP 77, 75623 Paris, Cedex 13, France.

ANTISEEN "Jailhouse" 7", Hellstomper "Bootleggers" 7", "Demons" "Electrocute" 7" from Sweden, Buzzcrusher ep, Seducer/Buzzcrusher, Antiseen/Rancid Vat and Limecell/Savage 3D split 7"'s. $3 ea/$5 world. Antiseen "Groove" lp $7/$10 world. Buy any 2 7" or lp, get any additional 7" for $2/$3.50 world. Cash/money orders to: Mike Cooper, 3249 Rorer St., Phila PA 19134 USA.

MAXIMUMROCKNROLL music classifieds

IF YOU ENJOY politically charged brutality mixing Terrorizer and Assuck, do not miss the incredible mule skinner CD. $14 ppd from Sludge, BP 77, 75623 Paris Cedex 13, France. Still available Deformed Conscience/EOW LP for $14 ppd.

ROTGUT RECORDS new label seeks bands. Street/thug/77 style. Also drink punk rock & roll. Send material and correspondence to M. Dewitt, 304 E. Olive Pl. #12, Seattle, WA 98122.

HIGH QUALITY CHEAP t-shirts and patches for you or your band. Some of the patches I have are: Aus Rotten, Los Crudos, Filth, Choking Victim, and many more. Over 150 designs. I can also make shirts and patches for your band. Wholesale prices available for shops and distros. For a catalog send 1 stamp to: F.T.B. Inc, c/o Cheez, 119 Chesterfield Rd., Pittsburgh, PA 15213 or call (412) 682-4120.

LOOKING FOR: Gism 'Detestation' Lp; Death Side 'Bet on Possibility' Lp; Lipcream 'Kill Ugly Pop' Lp; Genoa Lp and any original bootleg from Outo. Japanese punx write me! Sergio Buoso, Via Pastrengo 1, 30020 S. Giorgiodi, Livenza (VE), Italy.

TAPE TRADERS! I'm into Ramones, Misfits, Bad Brains, Candy Snatchers, Screeching Weasel, Minor Threat, Bob Marley and lots more. Let's trade tapes - your list gets mine. Jon Baker; 8 Davis Ct.; Pemberton, NJ 08068.

STURGEONS, 7" 'Punk Rock Virgins.' Will trade for: 63 Monroes 12" 'NFG'; Teenage Head, 1st 7", German press; Subhumans, 7" 'Death to Sickoids'; Riot 303 7" 'Crowd Control'; Slaughter and the Dogs 12" 'Edgar Allen Poe'. Luc-A Lavoie, 10 Franklin St., Markham, Ontario, L3P 2S8, Canada. (905) 472-6527. patrickm@pop.ican.net

PUNK / HC RECORDS for sale - 1000+... Disorder, Posion Idea, Chaotic Dischord, Crass, E.N.T., Damned, Discharge, Chaos UK, Acid, Conflict, partisans, 45 Grave, NOTA, Subhumans, FUs, Zounds, Oi Polloi, SOB, and more. Send SASE/2 IRC to: Paul; PO Box 1024; Port Townsend, WA 98368.

MISFITS COLLECTORS: Large selection of Misfits collectibles. The original Misfits '77 - '83. Many 12" and 7" records, posters, buttons, stickers, patches, backstage passes, videos, rare CDs, fanzines, and more. For a catalog send to: James Sheehan; 4528 Goldfinch Way; Oceanside, CA 92057

FOR TRADE/SALE: Dead Boys - "Young, Loud, and Snotty" LP; Bad Religion - "Into The Unknown" LP; Toxic Reasons - "Independence" LP (w/ booklet); Vox Pop - "The Band, The Myth..." 12" EP; v/a MRR - "Not So Quiet..." LP (xerox booklet); v/a Tooth and Nail LP (Germs, Middle Class, Controllers) sealed; + more. Gabriel Gutierrez/ 662 Clayton St. #2/ San Francisco, CA 94117/ USA

SANITY ASSASSINS looking for punk rock lead vocalist with lyric writing ability. Serious only. We practice on Sundays in Southwick, MA, and record like hell. Many releases out. Sanity Assassins/ PO Box 380152/ East Hartford, CT 06138-0152

OI! AIN'T DEAD! The Oppressed, Combat 84, Red Alert, Cocksparrer, The Business, 4-Skins, Major Accident and many nother punk/Oi! releases stocked. All originals—no re-presses—at fair prices. So get a life and send an IRC or $1 to Yokel Records, 53 Louise Road, Dorchester, Dorset, DT1 2 LU, UK for a full list.

SALE TRADE: Icons of Filth, Varukers, 4-Skins, Cocksparrer, Disorder, Combat 84, Conflict, plus loads more. Anarcho-Oi! we've got the lot. No Future, Crass, Riot City, Syndicate, Mortarhate, etc. releases stocked. For a full list send an IRC or $1 to Yokel Records, 53 Louise Road, Dorchester, Dorset, DT1 2LU, UK

SMOG VEIL RECORDS out now: My 3 Scum/Confederats split 7". "Conferats bring you some hell-raising punk rock. Fast, loud, nasty, My 3 Scum favor a mutant form of roots rock, with howling sax and gravel-throated, neanderthal vocals (Suburban Voice #41)" $3 US/$4 world, pp. Labels: we trade. Bands: send demos. 774 Mays #10-454, I.V., NV 89451

WANTED: Looking for anything on the voluptuous horror of Karen Black (interviews, articles, pictures, flyers, anything!!). Also searching for their debut album "A National Healthcare" original release on Beautiful label. Please send any information on the above to: Jeanine, P.O Box 113, Buffalo, NY 14220-0113

FRENCH RECORDS for trade: Mickeynstein, Spurts, Glories Locales Olivensteins, Arlequin, Warm Gun and many more. Write to Philipe Pouget, 2 Rue Franklin 66000 Nantes France

WANTED - pictures of skins and street-punx send ads, comics, all kinds of other shit to be put into Oi! zine. Skinheads and street punx must write. Chelsea Girl, 407 Prairie Ln, Lake Zurich, IL 60047

RECORDS FOR SALE - Welcome to Venice comp. lp$50, Confuse Contempt ep $50, SSD Get It Away lp $60, Septic Death box set of ep's $100, Unity ep $50, White Cross ep $50, lp $50, Violent Children ep $50, Infest Not Over ep $30, Neon Christ ep $50, Heresy flexi $35, Urban Waste ep $50, Wide Awake ep $50, Crucifix ep $50, Deep Wound ep $50, X Marks The Spot comp ep $50, Neos ep $50, NYC HC comp Together ep $50. So send all mail to: Jose Ortega, 8922 Clarinda, Pico Rivera, CA 90660

RARE HC TAPES mailorder! I have megarare live & demo tapes w/covers. Doom, Selfish, Nausea, Mob 47, Oi Polloi, Conflict, Confuse, N. Death, Los Crudos, Siege, Uutuus, Forca, Macabra, Discharge, Anti-Sect, Gai, Outo, Kuro, etc. Send a stamp or $1 for list! c/o Jun Kato, 1910 Fieldwood Dr, Northbrook, IL 60062 (new address!)

RAPT 'A Never Ending Nightmare" lp finally out. Classic audio terrorism from 1985. Limited to 500. $14 ppd from Sludge, BP 77, 75623 Paris Cedex 13, France. Still Available Disrupt/Sauna lp, same price.

HAVE ELECTROCHOC '3 Minutes/ Chaise Electrique' 7". 2 mint(!) copies. I need very serious trade or cash offers. Wants: (originals only!), Nirvana 'Love-Buzz' 7". Rare 'Killed By Death', 'Bloodstains Across', 'Back To Front', stuff.... Filip De Volder, 1, Rue Des Marchands, 66500 Prades, France. Tel. 0033468052537. PS: Also have 1st Starshooter & Dements Tragiques 7"

NONE OF THE ABOVE records. Punk / Hardcore / Metal / Wrestling Merchandise all at one website. Fast service, good prices. www.notarecords.com.

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FOR SALE: Napalm Death - Scum / From Enslavement... CD; GG Allin - Look into my Eyes and Hate Me 7"; Violence Now 7". $10 each. Sam Crawford, 129 W. Walnut #R, Lancaster,OH 43130.

AUCTION: Nirvana's "Love Buzz" Ep. Original on Sub-Pop Records in mint condition. Bidding starts at $300! US residents only! Send your bid to: Chris Reddy, 163 Alberta St, Fairfield, CT 06430

NASHVILLE PUSSY WANTED... Still photography and video of live shows. Any quality, any length. Will pay all costs plus cash for your time/trouble. Trent R. Reeve, 6-120 Regina St. N., Waterloo Ontario N2J 3B2

RECORD COMPANIES & BANDS: Need a professional webpage? Email ctps@usa.net. Prices start at $200 for a page w/ custom graphics. All pages include HTML, Java, JavaScript, and CGI. We own and maintain the Connecticut punk/ska pages; http://ctps. hypermart. net/.

HOCKEY AND PUNK ROCK! Trying to start a zine about my two favorite things. Favorite bands: Face to Face, Ramones, Millencolin, Bad Religion, NOFX, etc. Send your stuff to: Derek Robertson; 102 Lombardi Rd.; Pearl River, NY 10965.

I'M LOOKING FOR 4 good bands, preferably hardcore, for a 7" comp. There is no theme yet, and it probably won't be out until late 98', but it's better to plan early. Send demo's to: Stealth Ordeal Records, 2825 E. Burnside #148, Portland, OR 97214

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FREE CABLE PUNKS! Laid off punk cable worker shows how to build your own descrambler with only 7 Radio Shack parts, for under $13! 7 step instructions anyone can do . Fast service, you will receive in 2 weeks guaranteed! Send well concealed cash or $10 money order to: Ed, PO Box 157 West Sayville NY 11796

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BRAZILIAN FANZINE, in English, searching for stuff to review. Bands, send your stuff (none style defined): music (its price), lyrics (it's fundamental), biography, logo, pictures, etc. Other 'zines wanting to get reviewed/contribute - get in touch! We also need contributors all over the world, dealing with the following issues: international (political & news), books, comics, illustrations/drawings, scene reports, oddities in general...we also can get you Brazilian stuff in exchange for some records we want. People only wanting info, make sure to include an IRC. Every help is welcome! Send it all to: CX. Postal 17072 * 02399-970 - Sp/Sp * Brazil.

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GUY, 26 Y/O, interests: goth, punk, industrial, HC, new wave, ufo's, computer, darkness, and much more. I would like to write with American girls with similar interests. Address: Carlo Dekeyzer, Brugse Heirweg 2/A 8277 Aartryke, Belgium. Fax/003250209306

SOUTH AMERICAN, Central American, and Mexican hardcore kids should write me. I'm looking for friends to write to and visit. My friend and I are planning on driving there from the states. Looking for people that like to have fun and fulfill life's passions: Kevin, PO Box 95516, Seattle, WA 98145

LOOKING FOR PEOPLE IN far away places to write to. Places like China, Cuba, anywhere in Africa, Russia, etc. I like to have penpals everywhere, share ideas, music, zines, etc: Kevin, PO Box 95516, Seattle, WA 98145. No racists, sexist homophobes.

I'M COMING TO Hawaii and don't know anyone there. Looking for hardcore kids into fulfilling passions and making memories of everyday life. I enjoy reading fiction, traveling, writing, etc. I listen to Los Crudos, Boy Sets Fire, Falling Forward, Endpoint, Avail. Get in touch: Kevin, PO Box 95516, Seattle, WA 98145. No racists, sexist homophobes.

UK, EUROPE, JAPAN...Need places to stay and ideas of where to go. Also places to play as a band. Into old punk and 60's garage. Kate, PO Box 4054, Carlsbad, CA 92018-4054, USA.

INCARCERATED IN TEXAS. I am lonely and seeking female pen-pals only. Worldside. I am a traditional, non-racial skin who likes oi, ska, punk, classic rock, motorcycles, and lifting weights. Kevin Jenkins, #769939-F4-52, Dominquez Unit, 6535 Cagnon Rd., San Antonio, TX 78252.

BORED 18 YEAR OLD kid in search of sincere people to correspond with. Into: half empty, los canadians, braid, grumpies, chocking victim, etc. Also: photography, veg-etarian food, perzines and more. Write! John; 5 Hendrickson Place; Fair Haven, NJ 07704-3404

ANY PUNKS OUT THERE?? Bored lonely girl in Santa Barbara, just moved here from LA... Would love to write/meet local punks, or anyone else. Write: Lory/ 4002 Via Lucero #10/ Santa Barbara, CA 93110-1642

WALL MAP, FULL COLOR. 38" x 24 1/2". Also cool mail. Send $3.00 and 3-32 cent stamps. Mountain Press-M/ PO Box 8266/ Ann Arbor, MI 48107-8266

NEED PUNK ART / photos / films / videos. Completing documentary on Ft. Worth / Dallas, Texas scene. Need photos, videos, video, films of: pre and punk bands from 1977 -1990s. Esp. Vomit Pigs & Werewolves. Also need snapshots of non-band members (scenester). Seeking photographers: D. Mathews, Eddie, Nicke Blitz, Lee & Lesser. Also need punk art for titles - will get credit. Send info / photocopies to: Laura; PO Box 33101; Austin, TX 78764-3101. (512)416-7159.

I AM PUTTING TOGETHER a magazine. If you have any contributions (ie - music, ads, pictures, articles, films, etc...) Please send them to: Defile Magazine; PO Box 370135; San Diego, CA 92137.

THOUGHTS OF uncut Asian / Euro horror, gore, punk, goth, blackmetal, xxx make your mouth water? Looking for videos your local Blockfucker won't carry? Gather kiddies, your savior has arrived. High - quality and rare, unreleased videos that won't leave you a parapelegic with low sperm count. 18+ send $1: Grave Demand; 422 Town Center Suite 136; New Britain, PA 18901 - 6001.

U WRITE is a international music pen pal zine for all types of music. Cost is $3 USA & Canada or $4 eleswhere (8 IRCs). Contains pen pal ads and concert reviews. Send name, address, favorite muscians for free listing to: Karen Braun; PO Box 7697; Torrance, CA 90504; USA.

NEW RUMPSHAKERS ZINE - out now - 112 offset pages featuring the mothers of members of 25 ta life, Sick of it All, Promise Ring & Black Army Jacket. Also featuring: Devoid of Faith, Lifetime, Converge, CR, Piebald, Endevor, One King Down, Pulley and a big record giveaway! $3 US / $5 world - Eric Weiss; 72-38 65 Place; Glendale, NY 11385

ALL FIVE DIFFERENT killer issues $6. USA - Can / $8 Mex. - SA / $10 elswhere. #1213 Clown Alley (current) #11 Psycho ($5 /$7/$9) #7 Hates #5 Fatal Error ($2/$3/$5) #4 Solider Dolls ($1/$2/$3) US Postal money orders or IRCs payable to: Craig Hill; POB 987; San Carlos, CA 94070. No checks or cash!

FUCKED UP, ASSHOLE, DICKHEAD FILE: Some jerk took advantage of Tim's death and helped himself to a bunch of records out of the magazine's collection. Tim and many other people on the mag spent years putting together this collection for everyone to use. We trust people to respect the collection and leave it open for anyone to browse and listen. This isn't the first time someone has lifted records off of MRR, but it's extra sleazy considering it happened days after Tim died. You can't get much more disrespectful than that. Some of the missing records include: ABSENTEES, DOT VAETH, NOTHING, TAPEWORM, VOMIT PIGS, VILLAGE PISTOLS, VICTIMS (Australia) 2nd single, DESTRY HAMPTON, MISFITS "Cough Cool," CHILD MOLESTERS, FEAR, FREESTONE, NEW YORK NIGGERS, and EAT. If anybody has any information about the dirtbag that did this, please contact us: (415) 923-9814, or maximumrnr@mindspring.com. We are offering a $1,500 reward for information that leads us to this person and/or the records. No questions asked.

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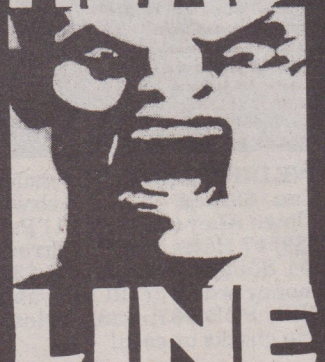

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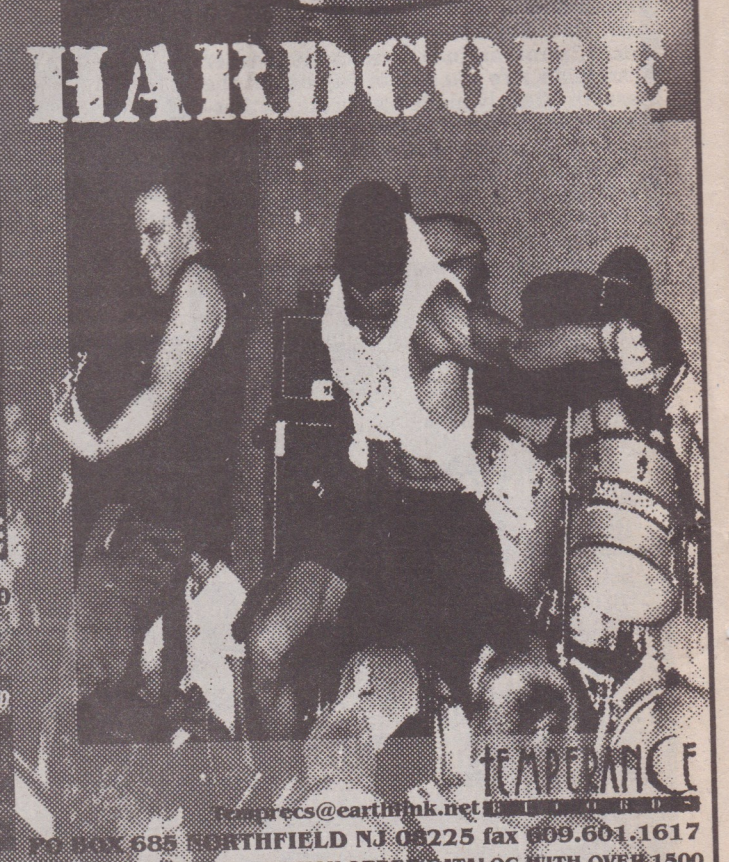

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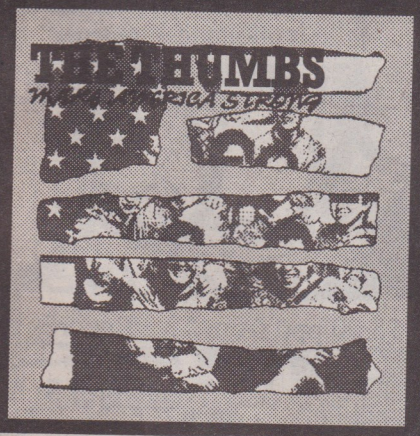

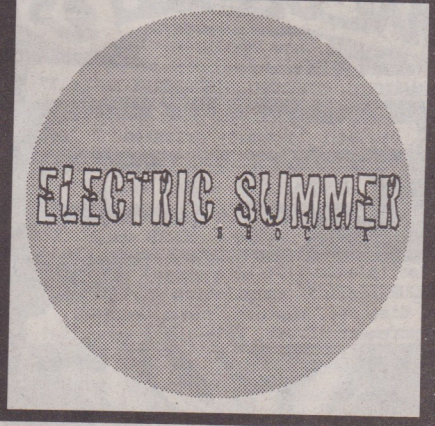

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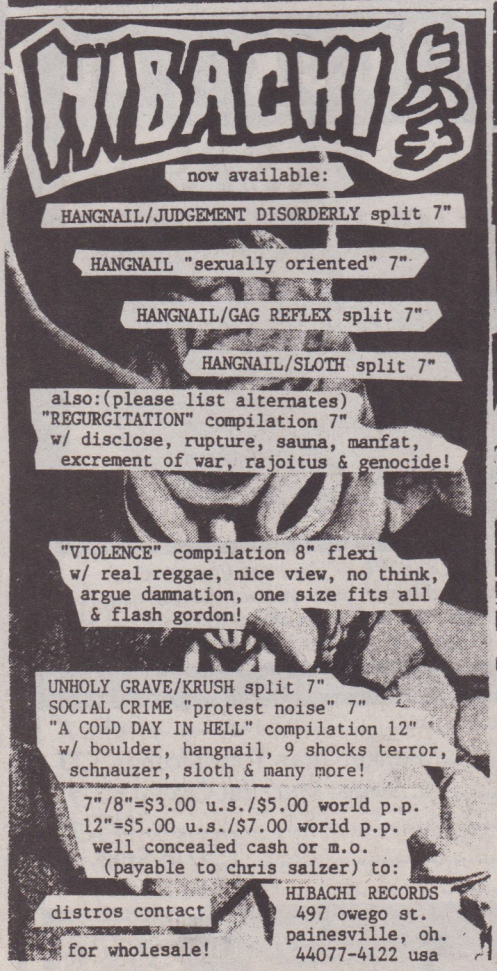

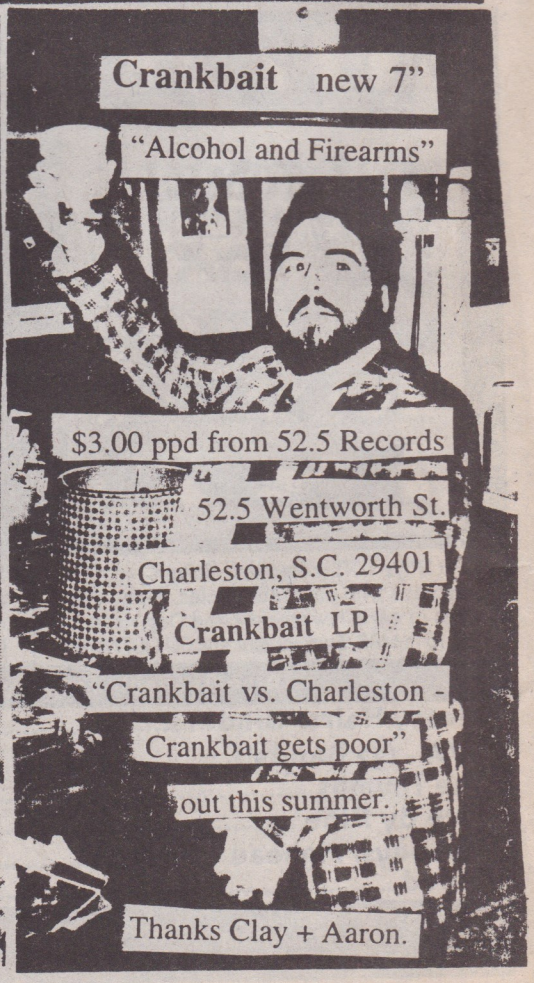

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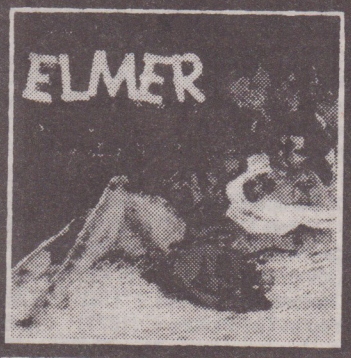

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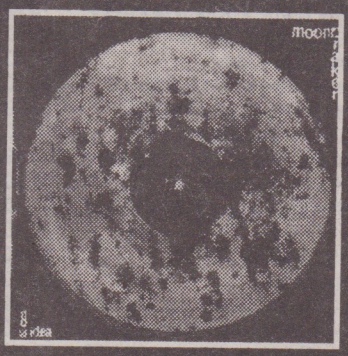

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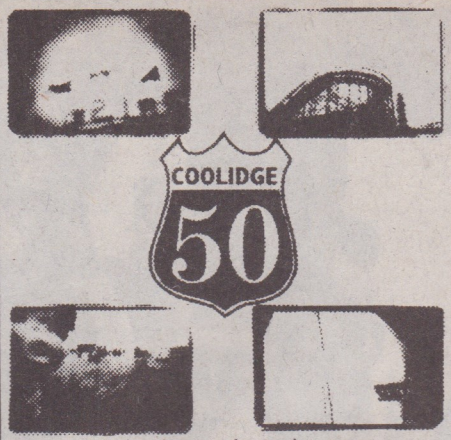

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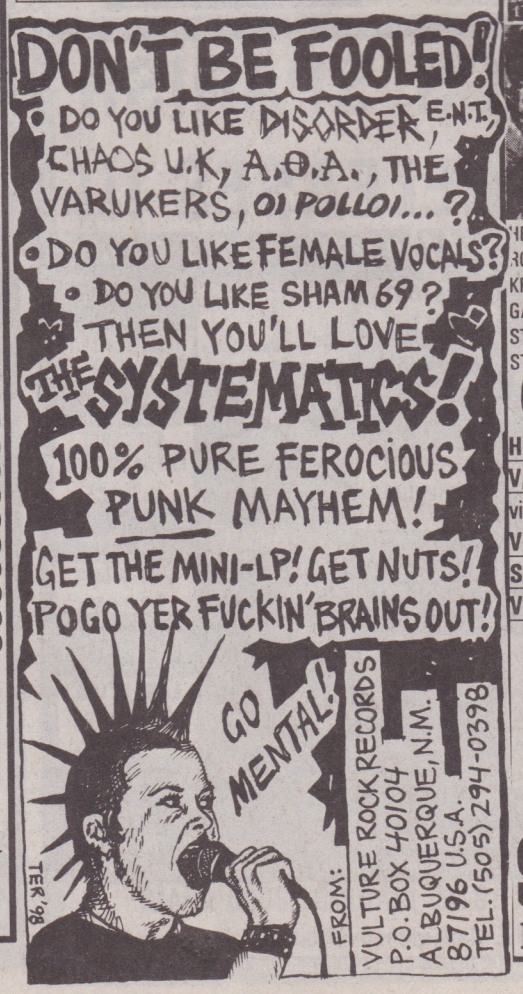

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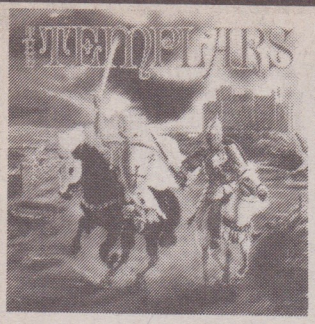

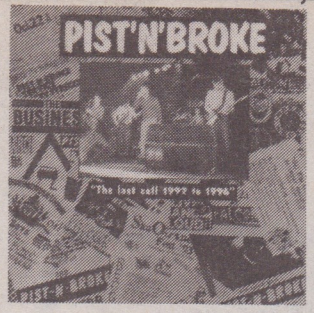

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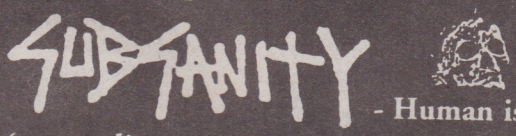

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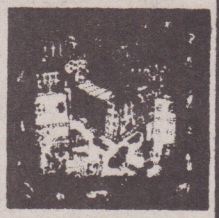
San Francisco Mission? What? Compilation?



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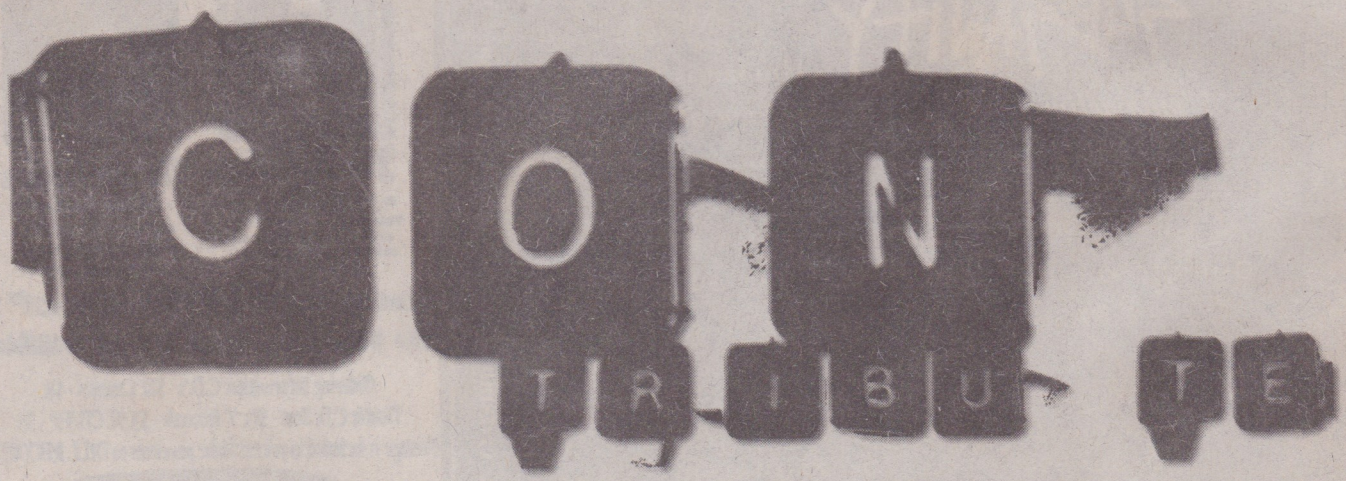

MRR needs Interviews, Scene Reports and Articles.

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